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On the cover, Soldiers visit the Temple Mount dig on the eve of Jerusalem Day. The photograph, which shows soldiers on the steps up to the Mount's Huldah gates, is by David Harris.

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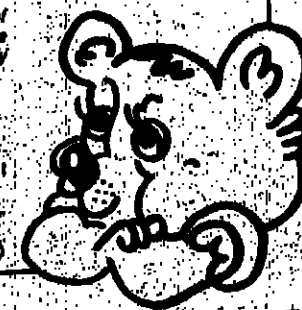
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THE JERUSALEM POST MAGAZINE

מגזין הנצח

PAGE THREE

FRIDAY, MAY 21, 1982

(Continued from page 51)
more and more young Jerusalemites like myself have gone to Europe to learn trades. We of the younger generation are not the foreigners to Jerusalem that our parents were. We want to live here in the "earthly" city, raise our children in better conditions than we had, and acquire our money from our own efforts. We are not expecting the Messiah at any moment, and do not share our parents' fear of *haskala*. We want to join the world.

These are the sentiments of many young people today. But we still cannot voice them openly. Until the last few years only one man has dared to publicly and energetically oppose the old ideas: Israel Dov Frumkin, the *Habad* editor of the newspaper *Hahavutzelet*. Since he began publishing almost 10 years ago, he has opened a front against the undemocratic and even corrupt establishments of both the Sephardim and the Ashkenazim, especially when it comes to the allocation of *haluka* funds (which are often used to stifle dissent) and to the frequent use of bans of excommunication against anyone who speaks out. He favours the establishment of modern schools, economic development and more support for the poor. He also fights the missionaries, sometimes too boldly: Frumkin is now sitting in jail and his paper is closed as the result of his accusations that the American consul pressured the Turkish governor to fire a Jewish worker.

FOR OVER 10 years the small group of *maskilim* has worked to bring Jerusalem into the 19th century. Avraham Moshe Lunce, the researcher, and Dr. Zeev Hertzberg, whose orphanage has been under rabbinic ban for three years, are among the most prominent. They receive discreet support from some of the older generation who are sympathetic to their views.



Faken in 1884, group photo shows Eliezer Ben-Yehuda, seated right, and David Yellin, seated left. Ben-Yehuda (1858-1923), the architect of Hebrew's revival, came on aliya in 1881. Jerusalem-born Yellin (1864-1942), was exiled by Turks during World War I, later deputy mayor and a member of Va'ad Leumi.

Yehoshua Yellin, one of the founders of Nahalat Shiva, has just lost all his *haluka* rights for permitting his son David to teach in the Alliance school. I know that Harav Moshe Kahane, the headmaster of the Etz Haim Yeshiva, gets copies of Frumkin's paper smuggled to him and carries out, through his students, a regular correspondence with him. Many Sephardim also support *haskala* and development, since they do not share the ideology of the Ashkenazim and are not affected by their bans or threats to cut off *haluka*. Rav Ya'acov Eliachar

has publicly stated that he does not understand why the study of trades and foreign languages should be considered the work of the devil.

THE MASKILIM have always had to meet in secret. Just eight years ago, in 1874, Frumkin attempted to establish a society — called "Tiferet Israel" — to aid the poor and fight the missions. Taking advantage of Moses Montefiore's 90th birthday (and knowing how respected and liked he is among the older generation), he tried to found a library in Montefiore's name. If his aim was

to test the degree to which liberal change existed in the Jewish community, Frumkin quickly found out. The library was banned and eventually closed and in case the message was not clear enough, Frumkin's paper itself was banned by the rabbis.

ONLY IN the last few years, with such promising and progressive young people as Ephraim Cohen, Yosef Meyuhus, David Yellin and Yosef Navon coming of age, has the *maskil* community grown in size and strength. Our greatest reinforcements, however, come from abroad.

Two recent immigrants, Yehiel Michael Pines and Eliezer Ben-Yehuda, match Frumkin in vision and courage. Pines, who heads the Montefiore Fund, has just been excommunicated for opening a school combining Tora study with trades. Even the synagogue he attends in Even Yisrael has been banned! Ben-Yehuda, after trying to ingratiate himself with the rabbis by growing peyot and dressing traditionally, has now thrown away the disguise and is the first person in Jerusalem ever to publicly declare himself secular. He presently works at *Hahavutzelet* with Frumkin, but it remains to be seen how long these two fierce lions can live under the same roof.

NOT ALL the Jews in Jerusalem are Ashkenazi or Sephardi, of course, and many are not engaged in the infighting I've just described. The *Ma'aravim*, for example, are Jews from Morocco, mainly, who arrived in the city within the past 50 years. They are even poorer than most other Jews here. If many Jews engage in tailoring, the *Ma'aravim* sew patches on old clothes. If some make shoes, the *Ma'aravim* repair shoes that are almost worn out. They do dirty work as tanners or blacksmiths, work that normally only the Arabs do. Nevertheless, with the help of the German Ashkenazi kollel, many *Ma'aravim*

have found rooms in the Batei Mahaseh quarter that was built near Zion Gate for the poor; some have even begun to move outside the walls into a cluster of ramshackle huts they call *Mahanei Yisrael*.

A small group of Yemenite Jews has also reached the city this year. Naturally, the Ashkenazim and Sephardim fell to arguing over who should have jurisdiction over them (the Yemenites themselves preferring neither). They succeeded in creating quite a stir in another way as well. Many are so poor that they have little to eat, jobs are scarce and they cannot afford to pay rent. Some families have let them sleep in their cellars. Others live in the women's sections of synagogues. Quite a few have found shelter out of doors — in caves, in the empty frames of houses being built, even in makeshift tents in open fields. There is virtually no work for them, although Nissim Bechar has offered to teach them skills at the new Alliance school.

By coincidence the Yemenites were preceded by a group of American Christians from Chicago, led by the Spafford family. The members of the "American Colony," as they call themselves, decided that the Yemenites were of the ancient tribe of Gad, and resolved to help them with food, clothing and odd jobs.

The Ashkenazi and Sephardi rabbis, of course, demand that the Yemenites sever all ties to the Christians, on pain of excommunication. Frumkin is furious and has resolved to raise money for their aid. Yemenite co-religionists, welcome to Jerusalem!

Well, my friend, I had better stop here or I will confuse you thoroughly with the doings of our town. I want to mail this before Ben-Yehuda sees it: he will accuse me of discouraging aliya!

Your faithful friend,
Yosef.

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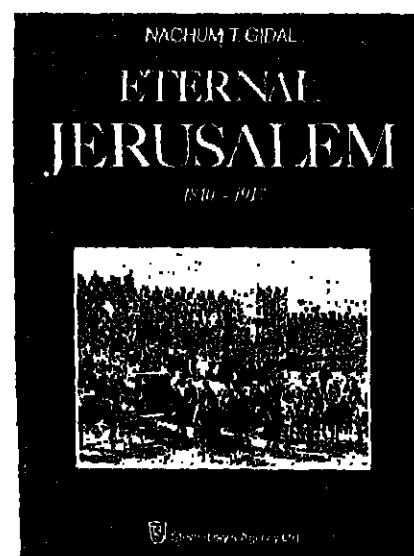
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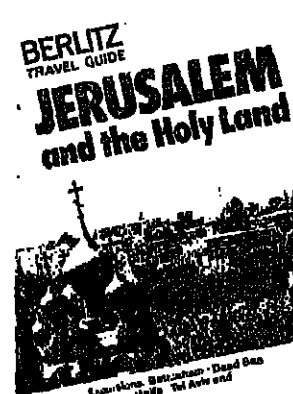
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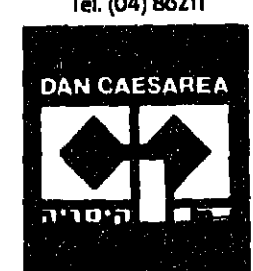
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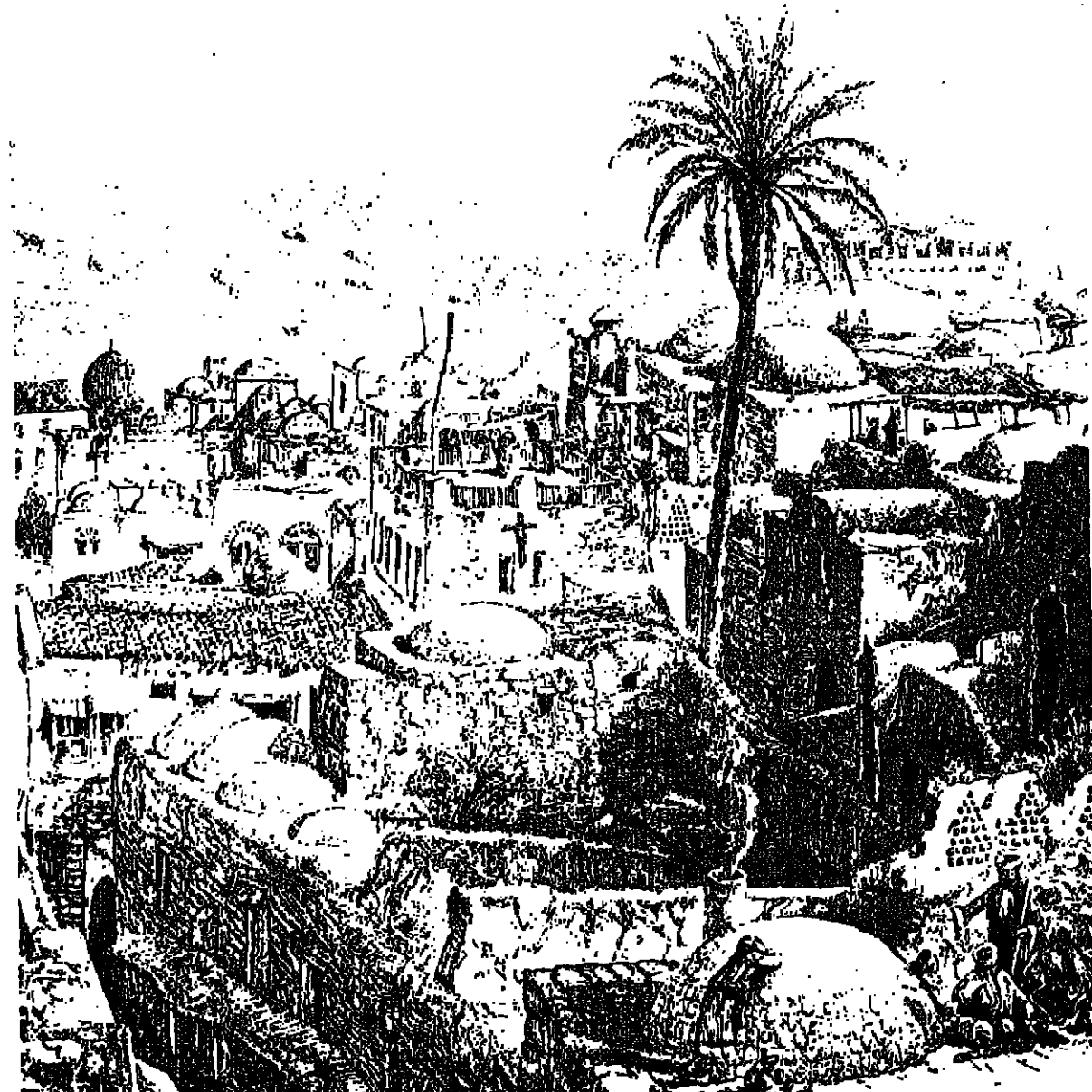
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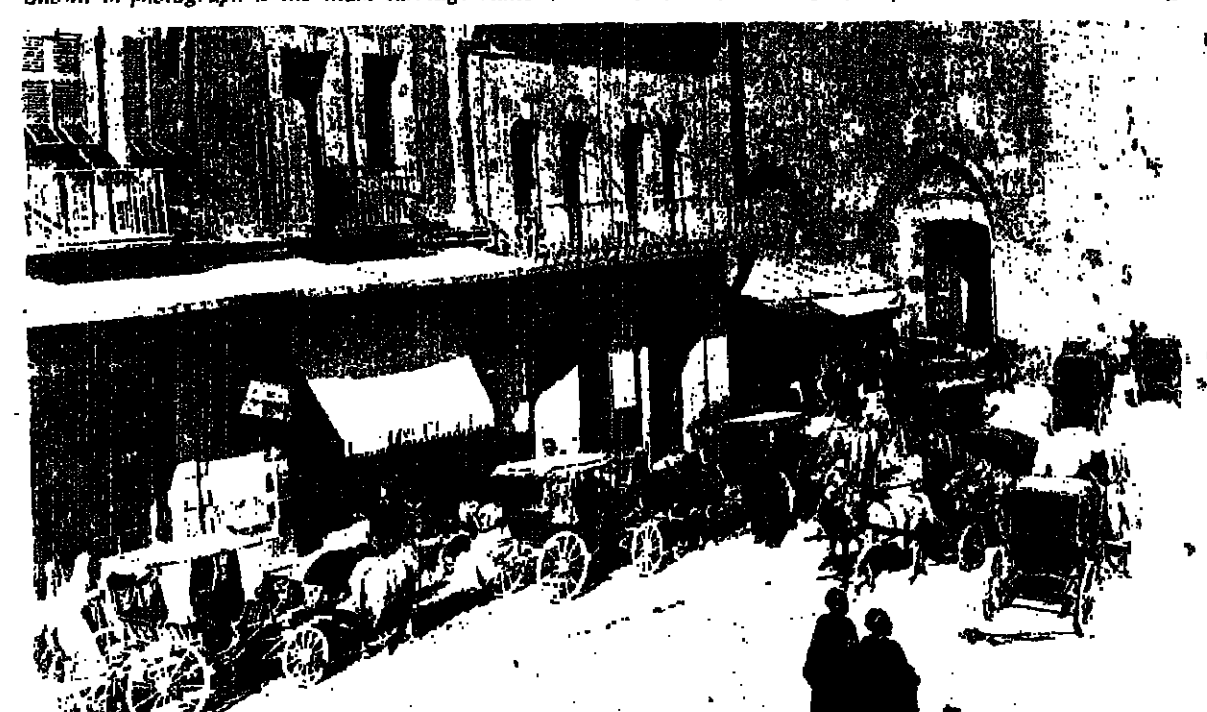
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(Below) Jaffa Gate area, city's commercial centre until 1930's. Stores and buildings lined walls outside Old City. Shown in photograph is the main carriage station, with service to Mea Shearim, Mahane Yehuda and Jaffa.



(Far left) Yehiel Michael Pines, 1843-1913. From wealthy Russian family, one of the first Hovevei Zion activists. Came to Jerusalem in 1878. (Left) Rabbi Shmuel Salant, 1816-1909. Was de facto Ashkenazi Chief rabbi (only official one at the time was Sephardi) from arrival in Jerusalem in 1841 until his death. Founder of Etz Haim Yeshiva, main educational institution of Old Yishuv. (Right) Israel Dov Frankin, 1850-1914. Rebellious early leader of Makhilim, follower of the Lubavitcher Rebbe. Fought Sephardi and Ashkenazi establishments, missionaries, religious extremists. Editor of Hahavatzetel. In end turned against Zionist secularism, closed paper in 1911. (Extreme right) Rabbi Yosef Rivlin, 1838-1896. Known as "Reb Yasha," was foremost exponent of building outside Old City.

Jerusalem, May 1882

This is a letter describing Jerusalem as it was a century ago, the kind of document every researcher dreams of finding. JEFF HALPER did not discover one, so he wrote it himself.

May 21, 1882
Iyar 28, 5642

DEAR HAIM,

Now that I'm back in our little Jerusalem it is hard to believe that I spent the last three years in Europe. A lot has happened here since I left, and since you always ask about life in Eretz Yisrael, I thought I would write and tell you.

The Holy City is still a hard place to get to. After crossing Europe by train and coach and the Mediterranean in a crowded and smelly steamship, one finally disembarks at the neglected port of Jaffa and sets foot on the Holy Land. But that's not the end of it. The arduous climb to the Judean hills must still be faced. When I was a child the highway from Jaffa to Jerusalem had just been paved (or rather the holes were filled in and some of the larger rocks removed), making it at least possible for horses to make the climb. Over the past 10 years or so other improvements have been made, so that today the journey by diligence or heavy open coach takes a day and a half, including an overnight stay at the khan in Bab el-Wad. Baggage, however, is still hauled by camels.

It is impossible to describe to you the emotions one feels when, after rounding the side of a mountain near the settlement of Motza, the low walls of the Holy City come into view across the gently sloping and terraced hillsides. Jerusalem exerts — even from this distance — a mysterious pull. It was always the custom to pause here and say a prayer, but even travellers unfamiliar with this practice fall silent and pause. Even the horses seem to sense something.

The mundaneness of Jerusalem reasserts itself the minute the main street leading to the walled city is reached. Today 11 Jewish quarters

(and a German Christian one) lie at intervals outside the walls. Most of them line the way to Jaffa Gate — with their drab single-storey dwellings of no particular character. But Jerusalem is not completely provincial. Occasional monuments to European power, incongruous in size and ornate architecture, stand out among the scattered houses and rocky fields: the Russian Cathedral, the Schneller Orphanage for boys and Talita Kumi for girls, and two new French buildings just being completed opposite the walls near Jaffa Gate, the San Louis Hospital and Notre Dame Hospice. Everyone knows that these impressive structures are designed as much to cow the Turks and demonstrate political presence to potential rivals for influence in the Holy Land as to serve the local or pilgrim populations.

THE OLD, walled city itself hasn't changed essentially since I left, although there seems to be much more activity around the stores, hotels, tourist agencies and banks located outside the Jaffa Gate, the main entrance to the city. The Jewish Quarter is as crowded, dilapidated, smelly and smoky as ever. I must confess that I quickly skirted it as I made my way to my parents' house in the Moslem Quarter where many Ashkenazim live in more acceptable conditions.

I am surprised by the degree to which the new quarters outside are growing, almost as if a new city were emerging. Yosef Navon, the Sephardi entrepreneur with great dreams for developing Eretz Yisrael (including the building of a railroad linking Jerusalem to Jaffa), is offering in the papers these days land at very low prices along the Jaffa Road



(Above) Talita Kumi, 1890. (Right) Ashkenazi Jews, 1860. (Below) First modern Yemenite aliva, of 200 souls, came in 1881-82, lived in extreme poverty. Twelve houses of Kfar Hashiloah, in Silwan, set up in 1884 with Franklin's help. Neighbourhoods later established at Batei Goral, near Mishkenot Yisrael, and Nahlat Zvi.



(Left) Horatio and Anna Spafford, founders of the "American Colony," a small group of fundamentalist but independent Christians which arrived in Jerusalem in 1881. Vester died in 1888. The group had many conflicts with U.S. consuls. Sarah Merrill. Opened first telephone line in Jerusalem, linking shops near Jaffa Gate with Colony house in northern part of city. History of Colony is told in "Our Jerusalem," by Bertha Spafford Vester, the couple's daughter. (Right) Avraham Moshe Lunz, 1854-1918, in 1912 photograph with his daughter. Foremost researcher and chronicler of Jerusalem and Eretz Yisrael from 1870's to World War I. Blind from the age of 25, he edited and published annual "Lash Eretz Yisrael" and "Yerushalayim" from 1882 to 1917, when Turks closed his press.

to anyone who wants to build. Right across the street the British/Sephardi philanthropist Moses Montefiore, who built the Touro Almshouses (or, more accurately, Mishkenot Sha'ananim), the first quarter outside the walls, is erecting yet another two neighbourhoods. According to the Jerusalem chronicler Lunz, there are about 31,000 people in Jerusalem: 17,000 Jews (the Ashkenazi population slightly larger than the Sephardi), 8,000 Moslems, and 6,000 Christians. He claims that 2,000 people now live in the new quarters, most of them Jews.

WHY AM I so surprised by all this, you might ask. Because I can clearly remember the trials endured by Reb Yasha (Yosef) Rivlin barely 10 years ago when he tried to convince Jerusalemites to move outside the walls. Reb Yasha and his family are disciples of the Vilna Gaon, who taught that only when the earthly Jerusalem reflects its population and buildings the grandeur and holiness of the Heavenly City, only then will the Messiah come. His obsession with building new quarters is legendary among us. But as great as his commitment was, so was the opposition of many rabbis who feared that such a plan would undermine their control over the people, even create an opening for the haskala to penetrate the community and subvert its holy purpose.

To build outside the walls or in — this issue must seem prosaic, even absurd, to an outsider. But let me assure you that it is of the greatest concern to those like my parents who left everything in Europe to come to this place of poverty, hardship, strangeness and loneliness. They, like Rivlin, lived — and still live — a messianic reality. They believe that by living in Jerusalem they will in fact bring about the Redemption. But unlike Rivlin, they fear change. For them, too much has changed already. Hospitals have been built, stores opened, more and more Jews are working instead of studying Tora — and now, new neighbourhoods with comfortable houses.

All this signifies to them the desire for a better material life and, consequently, the erosion of the single-minded mission of redemption. Worse, change brings the haskala in its wake — secularism, materialism, the worship of false gods — the very haskala that is destroying (they believe) the Jews of Europe, now threatening the last bastion of pure Judaism: Jerusalem.

Rivlin paid the price for his efforts. During the three years he lived alone outside the walls he was cursed, beaten and ridiculed. His house was partly destroyed by members of his own family who also

feared his ideas. Finally, when it seemed as if he had prevailed, and his family came to join him, he endured the murder of his wife and the death from malaria of three-year-old Nehama, the fruit of 15 years of childless marriage. Did he break? No. Marshalling his strength, he organized the building of Mea Shearim, Even Yisrael, Mishkenot Yisrael and Beit Ya'acov — all within the past eight years!

Slowly at first, then with increasing success, Rivlin persuaded his detractors of the advantages of living in the fresh air outside the walls, even though fears of Beduin bandits, wild animals and the closure of the city gates at sundown have not yet left people's minds. One of his more successful ploys was to open a coffee-shop on his roof. Many Jerusalemites enjoyed leaving the bustle and dirt of the city to spend a few hours sipping coffee in the desert.

TODAY the struggle for the soul of Jewish settlement in Jerusalem has moved outside the walls, pitting Mea Shearim, the embodiment of the most conservative forces in the city, against the neighbourhoods lying on the other side of the Jaffa Road. Even with the chronic shortage of rooms in the old city, Rivlin succeeded in getting people to accept the project only after the rabbis ruled that the site was in fact inside the walls at one time. But they also sealed it tight against hints of modernity, of liberalism, of haskala.

Just this year the residents organized the "Committee for Spiritual Defence" which decided, among other things, that Sephardim would not be allowed to live in the quarter because of their tendencies to accept haskala (as evidenced by the willingness of many Sephardi parents to send their children to the new Alliance school), and that children would not be sent to hederim or religious schools whose teachers lived in the banned neighbourhoods across Jaffa Road.

Even Rivlin, the founder of the quarter, has been forbidden to deliver the Shabbat discourse in local synagogues because of long-standing suspicions that if he is not actually a "secret maskil," he is far too sympathetic to the liberal tendencies infiltrating the youth.

THE WAR on haskala cannot stop change, however. Necessity intervenes. Though work is condemned by the Ashkenazim who believe that Tora study is the only permissible occupation for a Jew in Jerusalem, hshuka money donated by Jews in Europe is insufficient to live on. The members of the German kollel have long supported "productivity," and over the years

(Continued on page 6)

(Continued from page 5)
more and more young Jerusalemites like myself have gone to Europe to learn trades. We of the younger generation are not the foreigners to Jerusalem that our parents were. We want to live here in the "earthly" city, raise our children in better conditions than we had, and acquire our money from our own efforts. We are not expecting the Messiah at any moment, and do not share our parents' fear of haskalah. We want to join the world.

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to test the degree to which liberal change existed in the Jewish community, Frumkin quickly found out. The library was banned and eventually closed and in case the message was not clear enough, Frumkin's paper itself was banned by the rabbis.

ONLY IN the last few years, with such promising and progressive young people as Ephraim Cohen, Yosef Meyuhav, David Yellin and Yosef Navon coming of age, has the maskil community grown in size and strength. Our greatest reinforcements, however, come from abroad.

Two recent immigrants, Yehiel Michael Pines and Eliezer Ben-Yehuda, match Frumkin in vision and courage. Pines, who heads the Montefiore Fund, has just been excommunicated for opening a school combining Tora study with trades. Even the synagogue he attends in Even Yisrael has been banned! Ben-Yehuda, after trying to ingratiate himself with the rabbis by growing peyot and dressing traditionally, has now thrown away the disguise and is the first person in Jerusalem ever to publicly declare himself secular. He presently works at *Hahavatzel* with Frumkin, but it remains to be seen how long these two fierce lions can live under the same roof.

NOT ALL the Jews in Jerusalem are Ashkenazi or Sephardi, of course, and many are not engaged in the infighting I've just described. The Ma'aravim, for example, are Jews from Morocco, mainly, who arrived in the city within the past 50 years. They are even poorer than most other Jews here. If many Jews engage in tailoring, the Ma'aravim sew patches on old clothes. If some make shoes, the Ma'aravim repair shoes that are almost worn out. They do dirty work as tanners or blacksmiths, work that normally only the Arabs do. Nevertheless, with the help of the German Ashkenazi kollel, many Ma'aravim

have found rooms in the Batei Mahneh quarter that was built near Zion Gate for the poor; some have even begun to move outside the walls into a cluster of ramshackle huts they call Mahanei Yisrael.

A small group of Yemenite Jews has also reached the city this year. Naturally, the Ashkenazim and Sephardim fell to arguing over who should have jurisdiction over them (the Yemenites themselves preferring neither). They succeeded in creating quite a stir in another way as well. Many are so poor that they have little to eat, jobs are scarce and they cannot afford to pay rent. Some families have let them sleep in their cellars. Others live in the women's sections of synagogues. Quite a few have found shelter out of doors — in caves, in the empty frames of houses being built, even in makeshift tents in open fields. There is virtually no work for them, although Nissim Bechar has offered to teach them skills at the new Alliance school.

By coincidence the Yemenites were preceded by a group of American Christians from Chicago, led by the Spafford family. The members of the "American Colony," as they call themselves, decided that the Yemenites were of the ancient tribe of Gad, and resolved to help them with food, clothing and odd jobs.

The Ashkenazi and Sephardi rabbis, of course, demand that the Yemenites sever all ties to the Christians, on pain of excommunication. Frumkin is furious and has resolved to raise money for their aid. Yemenite co-religionists, welcome to Jerusalem!

Well, my friend, I had better stop here or I will confuse you thoroughly with the doings of our town. I want to mail this before Ben-Yehuda sees it: he will accuse me of discouraging aliya!

Your faithful friend,
Yosef

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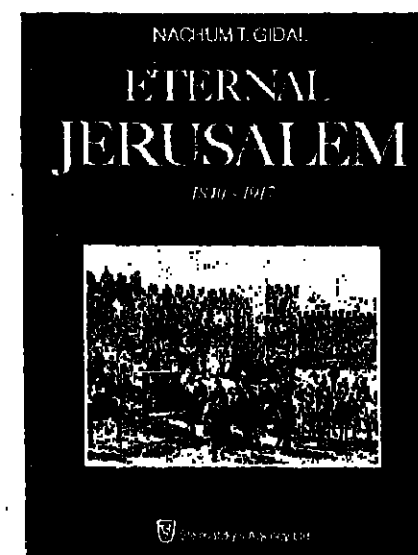
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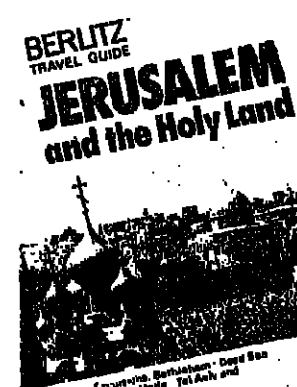
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מכאן אל תפסיק

Pathway through the past

A trail through the excavations at the foot of the Temple Mount takes the visitor through the layers of Jerusalem's history.



(Above) Walkway through archaeological park. Dig south of Temple Mount was started by Prof. Binyamin Mazar; reconstruction and preservation are under the supervision of Meir Ben-Dov.

Text: Abraham Rabinovich
Photographs: David Harris

THERE IS open house at the palace of the Caliph in East Jerusalem. His neighbours including the Byzantine housewife with the compact kitchen and the fussy Israelites with their elaborate ritual baths, are likewise receiving guests.

Fifteen years after excavations at the foot of the Temple Mount got under way, the 34-dunam archaeological site was opened to visitors this month on a regular basis even though an elaborate programme of restoration and preservation is still at least a year from completion. Seven times a day, — in English, Hebrew or German — visitors can descend from Dung Gate into a "time chute" that will take them from the 16th-century Turkish city walls built by Suleiman the

Magnificent to the remains of a structure apparently built by Solomon the Wise close to 1000 BCE.

The time chute consists of marked pathways, look-out points and signs that will lead the visitors and their guides in orderly fashion back through the centuries.

To the uninitiated eye, the excavation site is about as inspiring as a rock quarry. There is no confusing the Temple Mount area excavations with the Pyramids or the Acropolis. What has been found is the left-over that even the scavengers over the centuries couldn't be bothered with.

None the less, the droppings of history packed along the southeastern edge of today's Old City are encyclopedic in their

breadth. To those for whom Jerusalem has spiritual meaning — half the world — the site offers a more vivid opportunity than was ever before available, of sensing in a meaningful manner the sweep of peoples and cultures — from the desert Arabs and Persians of the east to the Crusaders of the west — who were drawn ceaselessly over the centuries to his fragile hilltop city.

ARCHEOLOGIST Meir Ben-Dov is directing the restoration and preservation programme and his decisions have not failed to arouse controversy among the country's archeologists.

"There is a wide difference in approach between preservation and restoration," says Ben-Dov. "In Italy they began with total restoration — they would even restore a castle kitchen and hang a rabbit in it. At the other extreme are those who leave things exactly as they find

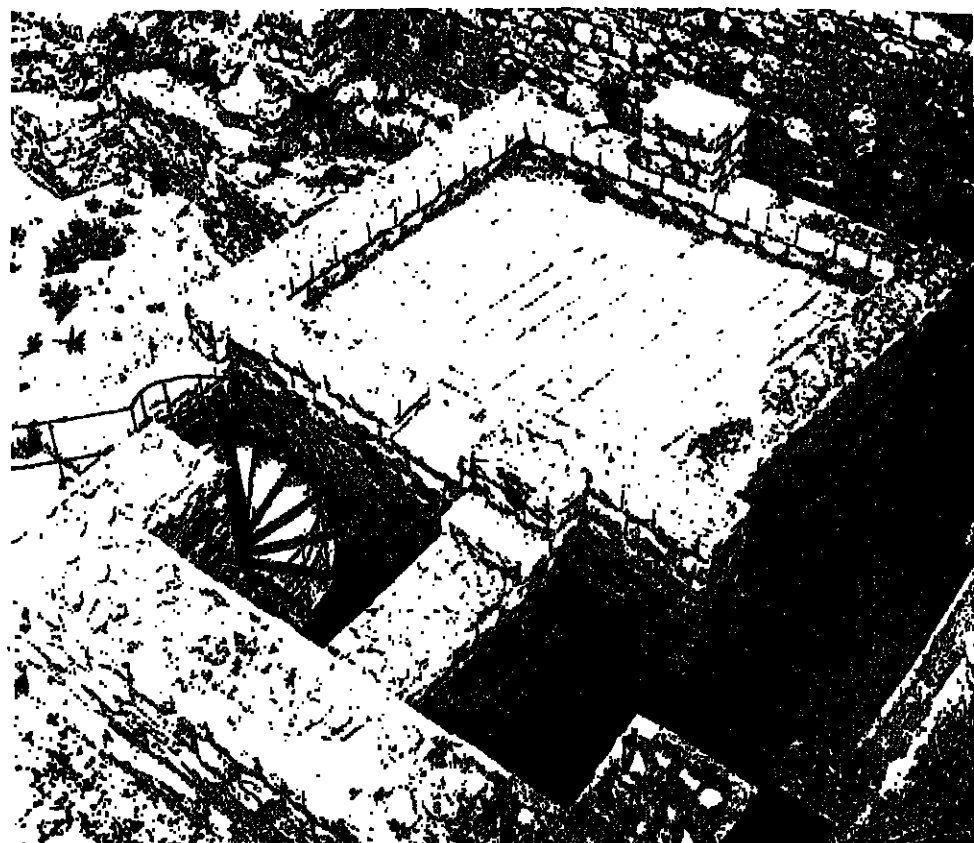
them. I'm doing something in the middle."

About 10 per cent of the site is being reconstructed and the rest preserved, but Ben-Dov, says that the proportion of reconstruction may be increased if the public indicates a desire for it. "Even for archeologists it's difficult to recognize objects without reconstruction. The Alhambra is 90 per cent reconstructed. The Egyptian temples at Luxor and elsewhere are also reconstructed."

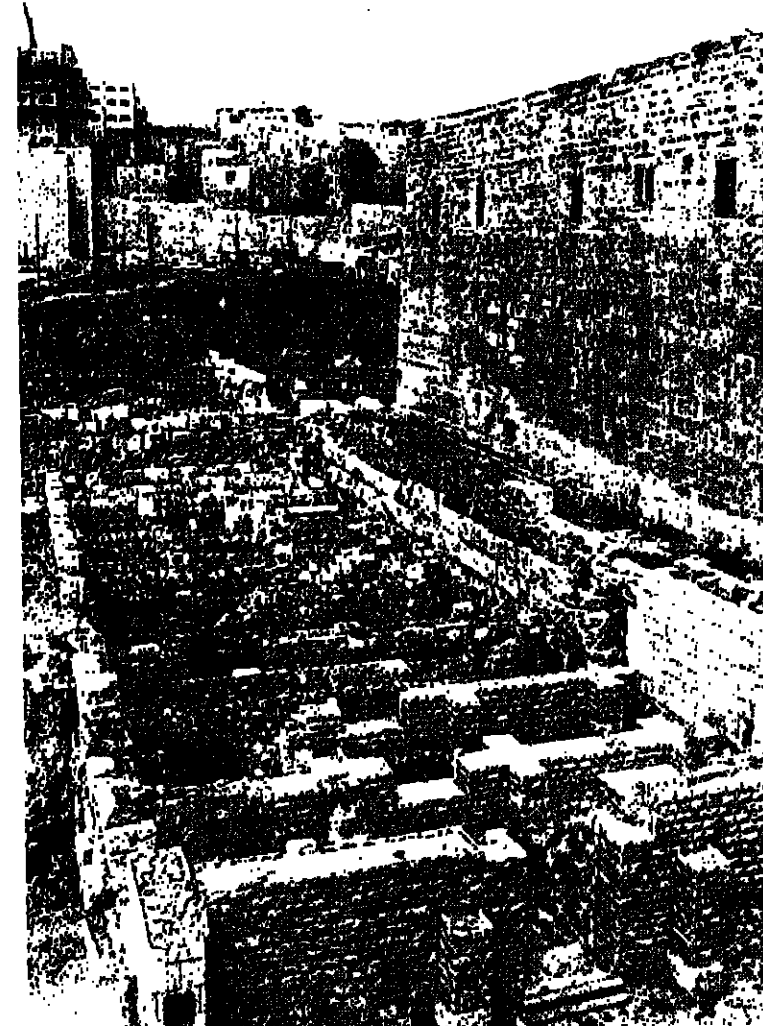
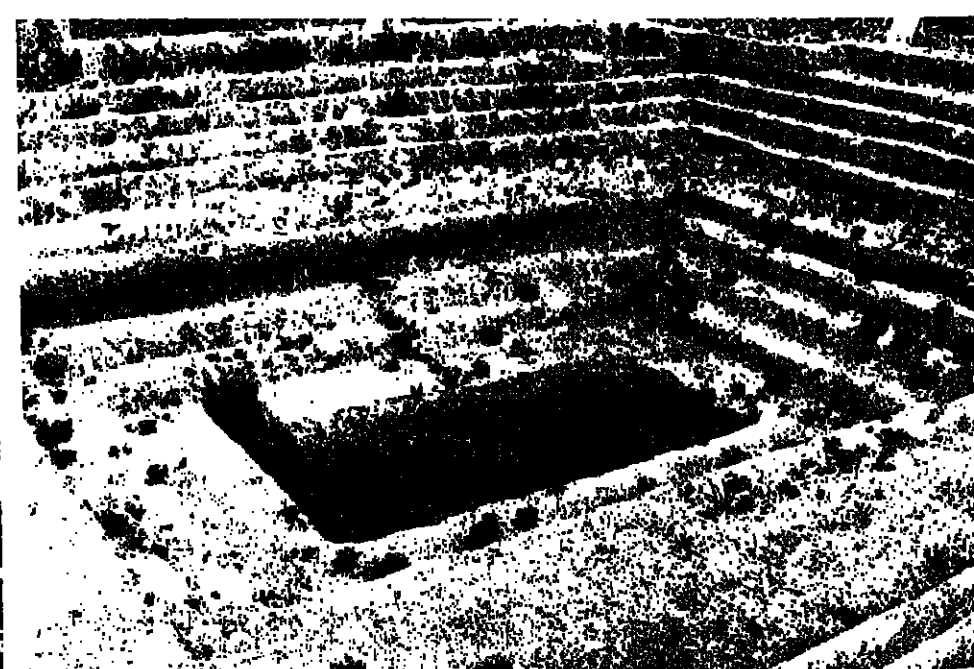
The enormous Omayyad palace, whose construction began early in the 8th century, shortly after the Muslim conquest, is one of the principal targets of restoration. Parts of its walls have been heightened in order to make the outline of the 7,500 sq.m. building clearer. Remains of the bridge from a roof on the north side to Al-Aksa that gave the caliph direct access to the mosque were uncovered. Scholars believe the palace was

begun under Caliph Walid I, who ruled the Arab world from Damascus. It presumably was intended for use by the Arab rulers during visits to Jerusalem. A papyrus document found in Egypt tells of two carpenters being sent by their master to Jerusalem in 711 CE for work on a palace.

Ben-Dov himself thinks the complex was never completed. By mid-century the Omayyads were superseded by the Abbasid dynasty, which shifted the focus of the Arab world to Baghdad. The Jerusalem palace and half a dozen other massive Omayyad buildings forming a royal precinct eventually disappeared from sight as other civilizations built their own structures on the ruins. They disappeared also from historical memory until the excavations conducted by Prof. Binyamin Mazar after the Six Day War uncovered them, contributing significantly to the Islamic heritage of Jerusalem.



(Above) Byzantine reconstruction, in which modern stones have been added to part of original walls. (Below) Bathing facility, possibly from second Temple period, has been left as discovered.



(Above) Omayyad palace along south end of Temple Mount. Note lowest wall, which includes ancient stones and partial reconstruction to original dimensions.



Many Byzantine columns were used by the Moslems in their royal buildings.

The extensive preservation of Islamic structures that even Islamic scholars had not known about contradicts a claim by UNESCO that the excavations were designed only to explore the Jewish past, says Ben-Dov. "Our decisions were scientific, not political. I decided to keep structures from every period." If politics had been the measure they would simply have removed all the Omayyad structures in order to expose Israelite layers beneath.

AS IT IS, the Omayyad structures are the second most prominent element on the site. The first is the remains of the Herodian or Second Temple period, the golden age of ancient Jerusalem. The 65m. wide staircase leading up to the double Hulda Gate of the Temple Mount during that period has been restored. Worshippers entered the Temple Mount through the triple, or eastern, Hulda Gate and emerged from the double gate to

the west. (The order was reversed for those in mourning.)

Beneath these gateways, the archeologists discovered underground passageways that had been used by the temple priests. The passageways extended under Al-Aksa, and because of political sensitivities, they were sealed up several years ago in the presence of Wakf officials.

THE STARK appearance of the site is to be relieved by plants and trees. Apart from aesthetic considerations — the greenery will set off the dun-coloured architectural elements — these will help reduce glare. Fruit trees and vines will be planted in residential courtyards. Two cedars outside Hulda Gate will serve as a reminder of the role played by the cedars and artisans of Phoenicia — the Lebanon of today — in the construction of the First Temple.

The naked stone walls of both the ancient palaces and humble

residences the visitor today sees were originally covered by plaster, often coloured and decorated. Ben-Dov has begun covering selected walls from various periods in plaster to indicate what they were like.

Some Byzantine rooms are being roofed over with wooden beams, as they were originally. (Other periods used stone roofs.) The Byzantine period, in which Jerusalem thrived, is distinguished in the Temple Mount area by residential rather than monumental construction. "It was only when the Temple Mount was important, that the area outside it was important," Ben-Dov points out.

Under Israelite or Moslem rule, the Temple Mount environs were the focus of public architecture — wide streets, squares or palaces. Under the Byzantines and Crusaders, the focus was elsewhere. Visitors can see how a large cistern from the Second Temple period, apparently designed for a public building connected with pilgrimage, was broken up during the Byzantine period to serve individual residences built on the site.

The simple Byzantine houses that have been preserved seem to have been extremely well-designed. Their mosaic tile floors contain basin-like indentations in one corner for run-off water which could be easily sponged out by the housewife. In one house, the drainage ran from the small kitchen to an adjacent toilet, where it was treated before joining the public sewage system in the street outside. Ben-Dov recalls a Talmudic passage from the Byzantine period which says that the man whose toilet is close to his table is considered wealthy — a reference to the kind of indoor plumbing seen here.

MAKING the site coherent to a visitor is difficult, because of its topographical and historical complexity. "In Egypt or in the Roman Forum you see the remains of one period spread out over a large tract," says Ben-Dov. "Jerusalem's story is vertical."

The walkway through the site begins on the parapet of the Turkish walls at Dung Gate. It carries the visitor to a Crusader tower beneath Al-Aksa where a metal map gives a sketchy notion of what lies below. Metal staircases and gravelled pathways carry the visitor down through the Moslem, Byzantine, Second and First Temple periods and all those in between.

Periods borrowed generously from those that preceded them. In the Omayyad palaces can be seen marble columns with crosses taken from Byzantine buildings. "The Moslems had a problem getting marble," notes Ben-Dov. The Byzantines had acquired theirs from Byzantium or Constantinople, which was still closed to the Moslems.

In clearing operations on the site of the Omayyad palace last month, workmen uncovered a column with an inscription in Latin, apparently a dedication to Titus, the Roman conqueror of Jerusalem. The column itself was identified by Ben-Dov as having been part of the Herodian royal stoa on the Temple Mount destroyed by the Romans.

"We have here a Herodian column used by the Romans for their own purposes and later incorporated by the Moslems into their palace," says Ben-Dov. "This is the story of Jerusalem."

The tradition will be continued in the 20th century CE by incorporating the same column into the restoration project.

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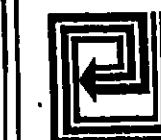
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"MY HUSBAND is really too decent a person to be in politics. I keep urging him to drop it all, but he insists that if there is any hope for Israeli society, people who care have to get involved and try to change things from within. You see, he is still an idealist."

Anat Skoler was talking of Yacov (Yaki) Skoler, deputy chairman of the Ramat Hasharon local council and soon-to-be-chairman of Young Herut.

I have known the couple (both aged 33) for some years, through Anat's job as director of the Likud external relations department, and regard them as Herutniks with a difference.

The soft-spoken, amiable husband and his attractive, more outgoing wife are not the kind of raving Revisionists one finds among the elders of their movement. With their three lovely children — No'a (nine), Dor (five) and Lili (one) — and their pleasant Ramat Hasharon apartment, they could be the "Ideal Couple, Israel 1982."

They met while studying at Tel Aviv University; she attended a series of lectures on Eretz Yisrael he gave as student union, education and information chief. When I quipped that she had found Mr. Right on the right, Anat rejoined: "Yes, he was Mr. Right, but I have always been more right-wing than him."

One has to look into their backgrounds to understand why both gravitated to the right wing of the political spectrum. Yaki was born in a DP camp near Munich to parents who had managed to survive the Holocaust by taking refuge in the forests. His father's family had belonged to a community of Jewish farmers in Poland.

The Skolers came on aliya in 1951, and Yaki's father first raised cattle, then became a partner in a Netanya hotel. He died when Yaki was at Tel Aviv's Tichon Hadash high school.

COMPLETING his army service in the signal corps, Yaki enrolled at Tel Aviv University's law school and quickly found himself drawn into student activities. It was during those years — 1969, 1970 and 1971 — that a nucleus of Herut students caught on to the right-wing surge among their fellow students, which hasn't let up to this day.

At the time, Skoler recalled with nostalgia, the law school's open-air cafeteria was the nerve-centre of student politics and hummed with activity every afternoon. It was from there that many budding politicians launched their careers.

Skoler gravitated to the Herut faction, partly as a result of his home environment: his mother had been a fervent Revisionist in Poland, and home was a place where Jabotinsky's portrait and writings could be found.

In the law school cafeteria where the Herut take-over of the students' union was planned, he found himself drawn to three fellow law students — Michael Kleiner, Michael Eitan and Ronnie Milo. Soon they became fast friends and coopted Michael Reiser, who was busy with labour studies.

ONE WONDERS what their law school dean, Prof. Amnon Rubinstein, thinks today as he looks from his Knesset seat on the Shinar bench across the floor at his former trouble-making students on the government benches — Milo is Herut Knesset faction chairman, Reiser is Herut organization chief, Kleiner is one of the more vocal super-hawks. (Outgoing Young

Mr. and Mrs. Right



Text: Mark Segal Photos: IPPA

Herut chief Eitan is hovering in the wings as No. 49 on the Likud list.)

While Milo, the accepted leader, took the union chairmanship, Skoler took over information and education. That's when he met Anat, who soon became an integral part of their *heva*, largely because she had been Milo's class-mate at Tichon Hadash.

SITTING IN HER eighth floor flat, coping with an energetic toddler and a precocious five-year-old while serving a delicious cheese cake she had baked, Anat said that Milo had always been a politician, even back in school. She spoke admiringly of the tolerant climate at Tichon Hadash, which was well known for being inclined to the left while encouraging young minds to remain open to other ideas.

She had a solid Histadrut background — a sabra brought up in the home of a founder of the Dan bus cooperative in Shikun Dan. "Those were the days when mothers preferred bus drivers to doctors as sons-in-law." Although her parents always voted Mapai, her father's maximalist sympathies planted seeds in the daughter's mind.

As she served me a second cup of tea, after we had shoed Yaki out of the house back to the council offices and No'a had taken Lili off her hands, she explained why she had been drawn to the Land of Israel Movement, which had brought her into Herut.

During her army service as a wireless operator with the Southern Command, Anat found herself actively engaged in the war of attrition. "I was one of four girl wireless operators accompanying 40 paratroopers on the Karama operation. To my surprise, I was not afraid. When then-chief-of-staff Haim Bar-Lev appeared, he noticed my red scarf peering out beneath my helmet, and joshed me about 'making red spots.'"

It was the time of terror raids in the Jordan Valley and the Gaza Strip, with shelling along the Suez front, and she was at the com-

munications nerve-centre of Southern Command. "It was heart-breaking. Time and again names I knew from voices crackling on the line began to appear on casualty lists. I also kept seeing bodies being brought in by trucks and ambulances. I think it was during that period that I became convinced that we had to have a strong country with a strong leadership."

The Yom Kippur War came as a terrible shock: "I saw how the previous regime had been bogged down in its preconceptions. After all, I knew Southern Command through and through. I was informed of its tremendous power, for I had been everywhere on my reserve-duty periods. I think I emerged from that traumatic episode much more determined to work for a strong Israel that would never again be on the edge of such a calamity."

I WONDERED how she had taken the withdrawal from Sinai, and the answer was: "It was very difficult for me. To tell you the truth, the whole Camp David process created question marks for me, and I kept pressing our friends for the answers. In the final analysis, I suppose it came down to trust in Begin. But with a measure of fury not Dayan. I think the premier was too influenced by Dayan, especially as regards not standing firm over the northern Sinai settlements. I'll tell you though, I wouldn't have wanted to be in Begin's shoes."

While at university Anat took courses in the theory of literature and the history of art, and acquired a good knowledge of English along with a diploma enabling her to teach. She married while still a student.

In 1974, after Yaki was released from his six months of reserves service following the Yom Kippur War, the couple moved from Ramat Gan to Ramat Hasharon. She decided to become a teacher at the local comprehensive school, "because I felt that in this way I could help mould the next

generation. I aimed at bringing out the potential in the pupils. I wanted a school that would inculcate values like Tichon Hadash and not be a factory for the bagrut exams."

"I lasted three years, and left after I realized that teachers cannot fight the system. All the idealistic talk about making integration work remained just talk. After all, we had the same ingredients at this school as they have at that wonderful school in Yehud. There they have a mixture of children from middle-class homes in Sayvon and youngsters from poorer homes in Yehud. Here in Ramat Hasharon the sons and daughters of well-off Neve-Magen share classrooms with those of less privileged homes in Morasha. But in our case integration didn't work."

To her mind this flinging together of children from disparate backgrounds without the right kind of investment in extra-curricular activities only heightens the differences between them. They never meet outside the classroom and no community framework is offered them.

"So I decided to opt out of teaching until they introduce a system where they consider the full human being and not just churning out bagrut winners. Perhaps I'm too utopian, but I want more individual education. I want children to be encouraged to read more and not just cram for exams. Above all, I want them to be educated to be more open-minded."

When I asked whether she did not come across more than her fair share of closed minds in the world of politics, Anat grinned: "That's why I'm not too enamoured of politics or politicians."

I MET YAKI in a quiet Ibn Gabirol café after he left the Ramat Hasharon council offices and before he went to his import-export business (agricultural equipment) in downtown Tel Aviv. Discussing his political activities, Skoler recalled his part in the youngsters' coup in the early '70s, when they took over the influential Ramat Gan branch

from such old-timers as the late Haim Landau and Dr. Yohanan Bader. "Landau never forgave me until his dying day," he said sadly. Those were brave days, when the Herut youth backed Ezer Weizman's bid for the leadership at the 1972 convention. One masterly speech by Begin turned their near-triumph into a rout, with Weizman stalking out in high dudgeon and abandoning his followers to their fate (as he did on his second exit in 1980). Milo, by then the national students' union secretary, switched sides during the convention, and was rewarded by the Herut old guard with a position on the party executive. Contrary to usual Herut custom, the would-be rebels were not expelled but allowed back into the fold across the bridge built by Milo.

In 1974, Skoler became involved in the local party branch. By the time the 1978 local elections came round, he was head of the local party list which ran on a programme aimed at reforming the scandalous practices of the previous administration under Pesah Belkin.

This was one of the few cases (apart from Rishon LeZion) where Herut did not run together with the Liberals, mainly because then deputy finance minister Yehzekel Flomin insisted on pushing his own party faction candidate. It was then that Skoler's pal, Reiser, and Housing Minister David Levy introduced him to former Absorption Ministry director-general Menahem Sherman, who was the local Labour candidate. So the only joint Labour-Herut local list in business, and they managed to capture the council from Belkin by a coalition with the single Liberal and the single NRP councillors plus one breakaway from the Belkin bloc.

THE NEW deputy chairman of the council took over the troubled building portfolio and found himself plunged into a morass. "It was a veritable jungle. And I am proud of having cleared it away," he says. Illegal construction activities ceased, one building contractor even went to jail, and all sorts of questionable practices were eliminated.

When I wondered why Ramat Hasharon still has local council status and not that of a city, when Ra'anana, with fewer residents, is already a municipality, the council's deputy chairman replied: "There's strong opposition to the move among residents. They cling to the notion of Ramat Hasharon as a moshava and refer to it that way. They think change will mean heavier taxes. They don't realize that if we had municipal status we could provide better services. For us, the Mandatory government period hasn't ended yet. Although we are the immediate address for the public, we suffer from a kind of feudal system, and every year we have to go cap in hand to the central government."

"We got punished for being efficient. The central bureaucracy seems to prefer inefficient local councils and those who come begging them to cover their deficits. There is no incentive to improve. I'm afraid the Interior Ministry would never tolerate any reform."

Skoler sees no conflict between his political loyalties and his local alliance with Labour's Menahem Sherman. "I don't see what ideology has to do with disposing of the garbage and keeping our township clean."

HE DOES NOT agree that his

PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT

POST PULLOUT GUIDE

The Poster

MUSIC

All programmes start at 8.30 p.m. unless otherwise stated.

Jerusalem

SATURDAY MORNING CONCERT — David Dollan, piano, Kuchava Emek-Shoshan, flute. Works by Bach, Haydn and Chopin. (Tzavta, 38 King George, tomorrow at 11 a.m.)

SOPRANO AND GUITAR RECITAL — Ety Kahn, and Danny Akiva play works by Dowland, Schubert, Villa Lobos and others. (Tzavta, tomorrow at 9 p.m.)

DANIEL FRADKIN, baroque violin, LAURETTE GOLDBERG, harpsichord — Four sonatas for violin and harpsichord by Bach. (YMCA, Sunday)

WEDNESDAY NOON CONCERT — Robin Hefetz plays electro-acoustic music and music for computers. (Hebrew University, Life Sciences Faculty, Tuesday at 1.15 p.m.)

ROMANTIC MUSIC — Cilla Grossmeyer, soprano, Elisabeth Roloff, organ. (Redeemer's Church, Old City, Thursday)

Tel Aviv area

GUITAR RECITAL — Orly Lavan plays songs by Toruza, Villa Lobos and others. (Ramat Hasharon, Yuvai, 51 Ussishkin, tonight)

VIOLIN, OBOE, AND PIANO RECITAL — Orly Abramovitz, Jane Kaufman and Rachel Franklin play works by Bach, Telemann and Paganini. (Yuvai, tomorrow)

ENGLISH CHAMBER ORCHESTRA — Raymond Leppard, conductor, Jose-Luis Garcia, violin, Neil Black, oboe. Works by Purcell, Mozart, Matthews and Handel. (Mann Auditorium, tomorrow, Sunday, Monday and Wednesday) Raymond Leppard, conductor, Robert Cohen, cello, Boccherini: Symphony no. 5; Haydn: Cello Concerto; Elgar: Serenade; Schubert: Symphony no. 5. (Mann Auditorium, Tuesday)

CAMERATA TRIO — Eli Hefetz, clarinet, Emmanuel Gruber, cello, Michael Boguslavsky, piano, with Ilan Gronich, violin. Works by Bach, Messiaen and others. (Tzavta, 30 Ibn Gvirol, tomorrow at 11 a.m.)

FOR CHILDREN & YOUTH

Jerusalem

THE MASK, MIME AND THEATRE — Programme with films and slides presented by Daniel Stein (Israel Museum, Sunday at 4 p.m.)

SPATTELGRUBBARN (Sweden) — The Magic Stick. In English with Hebrew translation. For ages seven and over. (Israel Museum, Tuesday at 4.30 p.m.)

TRAVELS — Puppet Theatre. Presented by Michael Shuster. (Karon, Liberty Bell Garden, tomorrow at 8 p.m.)

TSIPIT SHAVIT — With Yoram Falk's puppets. (Jerusalem Theatre, Wednesday at 4 p.m.)

Tel Aviv area

LIGHT CLASSICAL MUSIC — Concert with explanations by Amos Meller. (Jaffa, Hasima, 8 Simita Mazal Dagim, tomorrow at 5 p.m.)

MI, PO, HIPPO — Play. (Beit Lessin, 34 Weizmann, tomorrow at 11.30 a.m.)

SONGS WE ALL LOVED — Presented by Dalia Ben-David. Songs from "Kishkashia" and others. (Hasima, tomorrow at 11.30 a.m.)

THE TOWN HEAD — Based on Orwell's "Animal Farm" presented by Young People's Theatre. (Givat Shalom School, Rehov Hashikma, Wednesday at 10 a.m.)

ORGAN RECITAL — In memory of Valery Maitsky. Performed by Elisabeth Roloff. (Jaffa, Immanuel Church, Beer Hofman St., tomorrow)

CELLO AND PIANO RECITAL — Robert Cohen and Ruth Menze play Vivaldi: Sonata in E Minor op. 14, no. 5; Brahms: Sonata no. 1 in E Minor, op. 38; Bach: Suite no. 6 in G Major, for solo cello. (Tel Aviv Museum, tomorrow)

RECORDER, GUITAR AND PIANO RECITAL — Reuvana Hud, Orly Lavan, and Pazit Ze'evi, play works by Telemann, Schumann and others. (Yuvai, Tuesday)

Haifa

HAIFA SYMPHONY ORCHESTRA — Lior Shmudol, conductor. Brahms: Violin Concerto in D Major; Bruckner: Symphony no. 1. (Auditorium, Sunday and Monday)

Other towns

CAMERAN SINGERS — Works by Gubril, Monteverdi, Schutz, Bach, Brahms, Kodaly. (Nazareth, tomorrow; Beersheba, Wednesday)

HAIFA SYMPHONY ORCHESTRA — Details as for Haifa. (Kiryat Haim, Beit Nagler, tomorrow at 8 p.m.)

ISRAEL SINFONETTA — Paul Tortelier, cello, Van Pascal Tortelier, violin, Bach: Suite no. 1 for orchestra in C Major; Tortelier: "Of Frande"; Boccherini: Concerto for cello and orchestra in B Flat Major; Schubert: Symphony no. 5 in B Flat Major; (Beersheba Conservatoire, tomorrow and Sunday) Bach: Overtures to Cantatas Saint-Saens: Havanaise and Rondo Capriccioso; Tchaikovsky: Rocco Variations for cello and orchestra; Mozart: Symphony no. 29 in A Major, k 201 (Beersheba Conservatoire, Monday and Tuesday); Ashkelon, Yad Lebanim, Wednesday)

JERUSALEM SYMPHONY ORCHESTRA — Dalia Atlas, conductor, Verdi: Overture La Forza del Destino; Chopin: Piano Concerto no. 1 in E Minor; Stravinsky: Symphony no. 1. (Givat Haim, Wednesday at 9 p.m.)

FOLK, COUNTRY AND WESTERN MUSIC — Danny Ben-Tal, Jimmy and Benny and other guest performers (Tzavta, 38 King George, Wednesday at 8.30 p.m.)

HAGASHASH HAHIVER — In "Cracker vs. Cracker" written and directed by Yossi Ben-David. (Jerusalem Theatre, Tuesday at 9 p.m.)

ISRAEL FOLKLORE — Taste of Israel dancers, Palmet Talman folkdancers (International Cultural Centre for Youth, 12 Emek Refaim, tomorrow at 9 p.m.)

JAZZ — Freddy Weigal Trio. (Katy's Restaurant, 16 Rivlin, today from 2 to 5 p.m.)

JEWISH CABARET — Yiddish and English songs with Daniel Ziff and Gladys Hedyas (Hilton, Little Theatre at 9.30 p.m.)

Other towns

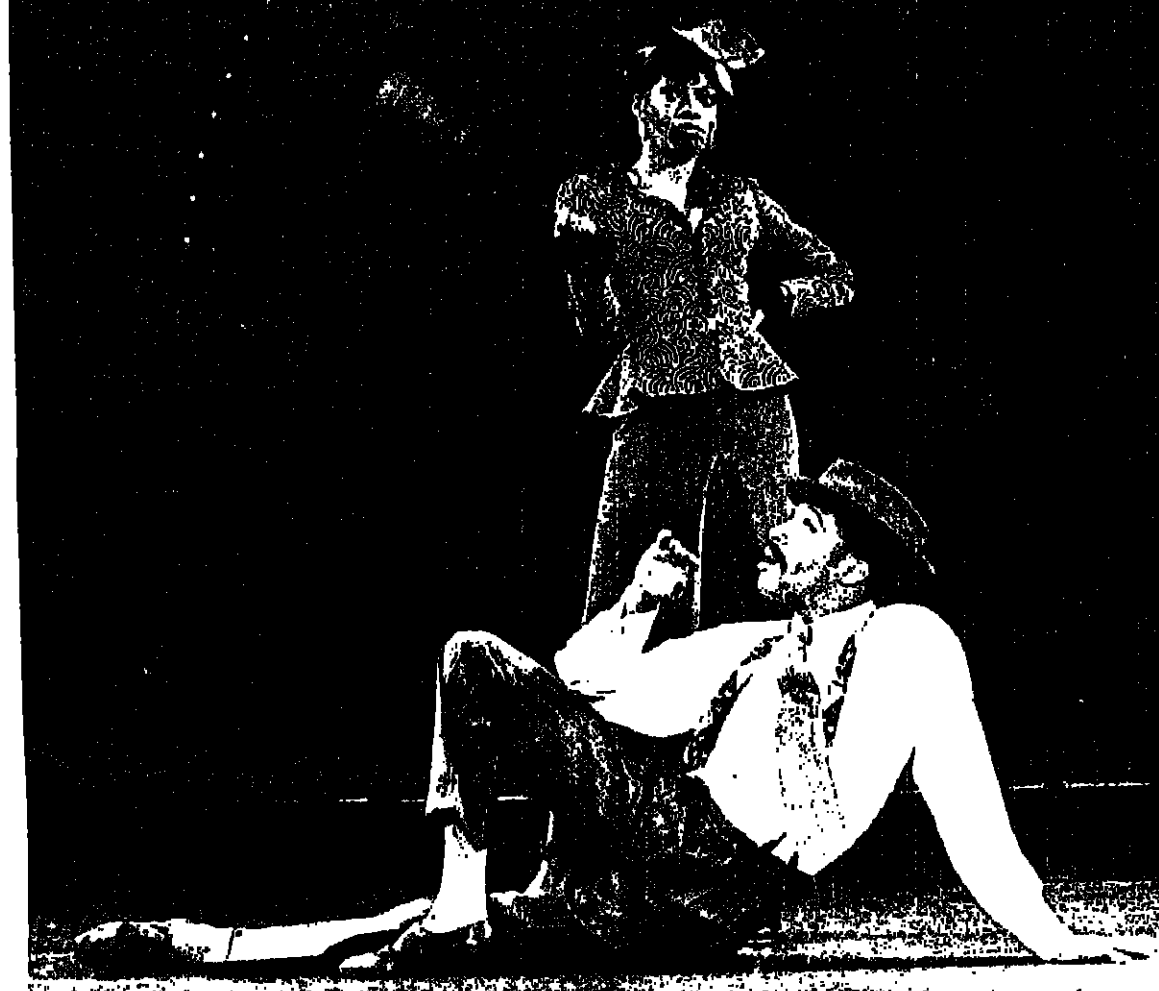
SHLOMIEL THE DETECTIVE — Play by Israel Weisler. Presented by Young People's Theatre (Beersheba, today at 9 a.m.)

STRONGER THAN SUPERMAN — Presented by Young People's Theatre, the play tells of a paralyzed boy's struggles to become integrated in society (Yehud, Matnas, Monday at 11.30 a.m.)

THEATRE GAMES — Improvisations, directed by David Zinder. (Kiryat Shmaryahu, today at 11.15 a.m.; Kiryat Motzkin, Sunday at 10.15 a.m.; Yehud, Tuesday and Wednesday at 11 a.m.)

THE TOWN HEAD — (Ashdod, today; Yehud, Sunday; Dimona, Monday; Yotvata, Tuesday)

ZOHARA'S SHMULIK — (Rehovot, Katsir School, today at 10.15 a.m.; Arad, Monday; Dimona, Tuesday)



Two of the original Broadway cast of "Ain't Misbehavin'." A musical based on compositions by Fats Waller.

ENTERTAINMENT

Jerusalem
APPLES OF GOLD — Colour documentary film about the history and struggles of the Jewish people from the time of the early Zionist movement to the present. (King David Hotel, Sunday at 9.30 p.m.; Windmill Hotel, Tuesday at 9 p.m.; Hilton, Little Theatre, Wednesday at 9 p.m.)

THE BEST OF SHALOM ALEICHEIM — Stories by the famous Yiddish writer, performed by Michael Schneider, Jill Goldwasser and Barry Langford. In English. (Hilton, Little Theatre, tonight at 9.30; King David, tomorrow at 9.30 p.m.)

DANCE FREE — Dance improvisations (Tel Or, 1 Habistadrut, Sunday at 8.30 p.m.)

DIASPORA YESHIVA BAND — Hassidic rock music. (Mt. Zion Centre, tomorrow at 9.00 p.m.)

FOLK, COUNTRY AND WESTERN MUSIC — Danny Ben-Tal, Jimmy and Benny and other guest performers (Tzavta, 38 King George, Wednesday at 8.30 p.m.)

HAGASHASH HAHIVER — In "Cracker vs. Cracker" written and directed by Yossi Ben-David. (Jerusalem Theatre, Tuesday at 9 p.m.)

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JAZZ — Freddy Weigal Trio. (Katy's Restaurant, 16 Rivlin, today from 2 to 5 p.m.)

JEWISH CABARET — Yiddish and English songs with Daniel Ziff and Gladys Hedyas (Hilton, Little Theatre at 9.30 p.m.)

THEATRE

All programmes are in Hebrew unless otherwise stated.

Jerusalem
AIN'T MISBEHAVIN' — Musical based on compositions by Fats Waller. Presented by the original Broadway cast. (Jerusalem Theatre, tomorrow at 9 p.m.; Sunday at 7 and 9.30 p.m.; Monday at 8.30 p.m.)

DA — By Hugh Leonard. Beersheba Theatre production. (Khan, Sunday, Monday and Tuesday at 8.30 p.m.)

MASKS IN THE THEATRE — "The Mask and the Actor" — with Yoram Boker, Daniel Stein (France); Bar Rollo (U.S.). (Israel Museum, tomorrow at 8.30 p.m.) "The Mask in Japanese Theatre" — Lecture by Ya'acov

LADINO — Lulin Jewish Music (Israel Centre, 10 Straus, tomorrow at 8.30 p.m.)

NAOMI SHIEMER — (Jerusalem Theatre, Tuesday at 8.30 p.m.)

ONEG SHABBAT — Sing along with Danny Ziff (Plaza Hotel, tonight at 9)

REALITY SHOCK — Rock and blues. (JBR Club, corner Agip and Mevasar Yesharim, Tuesday at 8.30 p.m.)

YIDDISH & HEBREW FOLKSINGING — With Danny Ziff. (Plaza Hotel, Sunday at 9 p.m.)

YOUR PEOPLE ARE MINE — Pop musical based on the Book of Ruth. In English. (Hilton, tomorrow at 9.30 p.m.)

Tel Aviv
AWAKENING — Shem-Tov Levy hosts Yoni Becker. (Tzavta, 30 Ibn Gvirol, Thursday at midnight)

THE BEST OF SHALOM ALEICHEIM — Dan Hotel, Sunday at 9.30 p.m.)

BRASIL TROPICAL — (Tel Aviv Fairgrounds, tomorrow through Thursday)

COUNTRY FOOLS — Noel Kolet and Moshe Shuster in "Slightly Over the Rainbow" — folk, blues and country music. (Tzavta, 30 Ibn Gvirol, Tuesday at 9 p.m.)

EVENING OF SHALOM ALEICHEIM — On the 66th anniversary of his death, (Beit Shalom Aleichem, Rehov Barkovitz, tomorrow at 8 p.m.)

FREE AS BIRDS — Musical about the life of the gypsies, written and directed by Yossi

Bumi (Holon, Rina, tonight at 9.45; Ohel Shalom tomorrow at 9.30; Givatayim, Shavit, Thursday at 10 p.m.)

A GYPSY BALLAD — Songs and soul music with singer Andre Zeg. Grisha Albin, violin and mandolin, Baldi Olier, flamenco guitar, Benzi, bass guitar. (Beit Lessin, tomorrow at 8.30 p.m.)

HABREIRA HATIVIT — (Neve Zedek, tomorrow at 9 p.m.)

HAGASHASH HAHIVER — (Givatayim Shavit, tonight at 10; Holon, Rina, Thursday at 9.45 p.m.)

JAZZ — (Jaffa, Hasima, 8 Simita Mazal Dagim, Wednesday at 9.30 p.m.)

OPHIRA GLUSKA — With singer Ruth Bikel, and Israeli folklore troupe and a pantomime artist. (Old Jaffa, The Cave, tonight, tomorrow and Monday through Thursday)

ROCK 'N' ROLL CLOWN — With Yigal de Button. (Arenas, tonight at midnight)

SHLOMO ARTZI — (Tzavta, tonight at midnight)

Haifa
HAIFA, HAIFA — Cabaret by Shimon Israeli and Moshe Levanon. (Traklin, tomorrow and Tuesday at 10.30 p.m.)

Other towns
CHILDREN OF THE CITY — Written and directed by Dan Almagor. Jerusalem Theatre, Sunday at 8.30 p.m.)

TUVIA THE MILKMAN — With Gidon Shemer (Holon, Tzavta, tonight at 9.30)

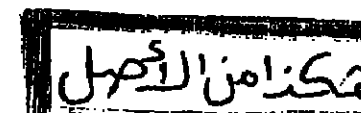
Zedek Theatre Centre, 6 Yisraeli, Thursday at 10 p.m.)

BED KITCHEN BED KITCHEN — Comedy for one actress with Dina Doron. Written by Dario Fo and Franca Rame, directed by Ilan Eldad and translated by Ada Ben Nachum. (Beit Harofeh, tomorrow at 9 p.m.)

BEDROOM FARCE — Comedy by Allen Ayckbourn, produced by the Cameri Theatre. (Cameri, Sunday and Monday at 8.30 p.m.)

UBA — Hillel Mitterpunkt's play about a 17-year-old hitchhiker and a 40-year-old man. Buba. (Tzavta, 30 Ibn Gvirol, Sunday, Monday and Tuesday at 8.30 p.m.)

(Continued on page C)



Jerusalem Cinemas

CINEMA 1 ON/O in Jerusalem Cinema

Double feature every night Friday at 2.30
KIDNAP AT ZERO HOUR DELIVERANCE

AIRPLANE — FLYING HIGH 7.15
FIDDLER ON THE ROOF 9.30
Weekdays
AIRPLANE — FLYING HIGH 6.45
FIDDLER ON THE ROOF 9.30

EDEN
3rd week
CHRISTIANE F.
Sat. 7.30, 9.15
4, 7, 9.15
No admission for those under 16

EDISON
4th week
Winner of 3 Oscars
* WARREN BEATTY
* DIANE KEATON
* JERZY KOSINSKI
* JACK NICHOLSON
* MAUREEN STAPLETON
REDS
Sat. 7.30, 9.15
Weekdays 4, 8

ISRAEL MUSEUM
Mon, Wed., Thur. 3.30
THE CIRCUS
Tue. 6, 8.30
BLUE COLLAR

Kfir
THE BOAT
Sat. 7.15, 9.30
Weekdays 4, 6.45, 9.15
No complimentary tickets or reductions

MITCHELL
PADRE PADRONE
Best film of 1981
English subtitles
Sat. 7.15, 9.30
Weekdays 7, 9.15
No complimentary tickets or reductions

ORGL
2nd week
THE GREATEST MOVIE BUDDIES
OF ALL TIME ARE BACK
SAT. 7.30, 9.15
Weekdays 4, 7, 9

ORION
2nd week
MARSHA MASON
In Neil Simon's best film
ONLY WHEN I LAUGH
A, 7, 9

ORNA
2nd week
MAD MAX
Adults only
A, 6.45, 9

RON
BEAU PERE
A, 7, 9

SMALL AUDITORIUM BINYENI HA'UNA ON GOLDEN POND

Tel Aviv Cinemas

Allenby
4th week
HIGH RISK
* ANTHONY QUINN
Tonight 10, 12
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

BEN YEHUDA
11th week
* JIMMY FONDA
* KATHERINE HEPBURN
* JANE FONDA
Fri. 10, 12, Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
ON GOLDEN POND
Winner of 3 Oscars

CINEMA ONE
L'AILE DU MA CUFFE
Tonight 9.45, 12
Weekdays 4.30, 7.15, 9.30

CINEMA TWO
22nd week
MEPHISTO
Tonight 9.45, 12
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

DEKEL
8th week
CHARIOTS OF FIRE
7.15, 9.30

DRIVE-IN
Tonight at 10
THE FRENCH LIEUTENANT'S WOMAN
Sat. and weekdays 7.15

FLASH GORDON
9.30
THE FRENCH LIEUTENANT'S WOMAN
Sat. and weekdays 7.15

SEX FILM
Tonight 12.15
Sat. and weekdays at midnight

ESTHER
4th week
SO FINE
* RYAN O'NEAL
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

MAXIM
Sat. 7, 9.30
Weekdays 4.30, 7, 9.30
A STAR IS BORN
* BARBRA STREISAND

TEL AVIV MUSEUM
2nd week
FROM MAO TO MOZART
Sat. 7.15, 9.30
Sun. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

CHEN CINEMA CENTRE

CHEN 1

5th week
Winner of 3 Oscars
* WARREN BEATTY
* DIANE KEATON
* JERZY KOSINSKI
* JACK NICHOLSON
* MAUREEN STAPLETON

Friday 9.40, Sat. 8.15
Weekdays 4.30, 8.15
Advance sale of tickets at cinema only.

CHEN 2
14th week
WHOSE LIFE IS IT ANYWAY?
Tonight 9.30, 12.30
Sat. 7.05, 9.35
Weekdays 4.30, 7.05, 9.35

CHEN 3
5th week
FIRST MONDAY IN OCTOBER
Tonight 10.05, 12.20
Sat. 7.25, 9.40
Weekdays 4.40, 7.25, 9.40

CHEN 4
14th week
STRAW DOGS
Today 10.30, 1.30
Tonight 10, 12.30
Sat. 7.05, 9.35
Weekdays 10.30, 1.30, 4.25, 7.05, 9.35

CHEN 5
14th week
ATLANTIC CITY, U.S.A.
Today 10.30, 1.30
Tonight 10.05, 12.25
Sat. 7, 9.25
Weekdays 10.30, 1.30, 4.25, 7, 9.25

GAT
2nd week
THE GREATEST MOVIE BUDDIES
OF ALL TIME ARE BACK

TEL AVIV MUSEUM
2nd week
FROM MAO TO MOZART
Sat. 7.15, 9.30
Sun. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

GORDON GITTIA

CHEN 1

5th week
Winner of 3 Oscars
* WARREN BEATTY
* DIANE KEATON
* JERZY KOSINSKI
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TEL AVIV MUSEUM
2nd week
FROM MAO TO MOZART
Sat. 7.15, 9.30
Sun. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

PEER

EMI FILMS Presents A JOHN SCHLESINGER Film

5th week
Winner of 3 Oscars
* WARREN BEATTY
* DIANE KEATON
* JERZY KOSINSKI
* JACK NICHOLSON
* MAUREEN STAPLETON

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2nd week
FROM MAO TO MOZART
Sat. 7.15, 9.30
Sun. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

LIMOR

Israel Premiere

5th week
Winner of 3 Oscars
* WARREN BEATTY
* DIANE KEATON
* JERZY KOSINSKI
* JACK NICHOLSON
* MAUREEN STAPLETON

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2nd week
FROM MAO TO MOZART
Sat. 7.15, 9.30
Sun. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

ORAH

11th week

5th week
Winner of 3 Oscars
* WARREN BEATTY
* DIANE KEATON
* JERZY KOSINSKI
* JACK NICHOLSON
* MAUREEN STAPLETON

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Weekdays 4.30, 7.15, 9.30

ORDEA

2nd week

5th week
Winner of 3 Oscars
* WARREN BEATTY
* DIANE KEATON
* JERZY KOSINSKI
* JACK NICHOLSON
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Sat. 7.15, 9.30
Sun. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

HERZLIYA Cinemas

DAVID

5th week
Winner of 3 Oscars
* WARREN BEATTY
* DIANE KEATON
* JERZY KOSINSKI
* JACK NICHOLSON
* MAUREEN STAPLETON

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FROM MAO TO MOZART
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Sun. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

Petah Tikva Cinemas

SHALOM

5th week
Winner of 3 Oscars
* WARREN BEATTY
* DIANE KEATON
* JERZY KOSINSKI
* JACK NICHOLSON
* MAUREEN STAPLETON

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2nd week
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Sun. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

Netanya Cinemas

ESTHER

5th week
Winner of 3 Oscars
* WARREN BEATTY
* DIANE KEATON
* JERZY KOSINSKI
* JACK NICHOLSON
* MAUREEN STAPLETON

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RAMAT GAN Cinemas

ARMON

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CHEN 4
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THIS MAY sound pretty square, but the first thought that comes to mind, watching the award-winning documentary *From Mao to Mozart*, is that in spite of the fashionable pessimism of all self-respecting intellectuals, there must still be some hope for the human race. If a Jewish fiddler from Eastern Europe, with an American passport and a very classical upbringing, can find a common language with Chinese kids who were brought up on different sounds, different voices and different harmonies, then everything is not yet lost.

Of course, the fiddler isn't just any fiddler but the one and only Isaac Stern, who in addition to his undisputed musical talent has been blessed with a warm personality and a strong screen presence, a combination that any film star would give his right arm for.

Stern was invited by the Chinese government to visit their country on a goodwill tour. He was accompanied by a fully equipped film crew, which followed him everywhere and recorded the trip on film. The whole venture was planned and executed in the best American style. Money was not a problem, according to director Murray Lerner; some 60 hours of negative were exposed, out of which less than 90 minutes reach the screen. The cost of this seemingly modest project would have handsomely accommodated half-a-dozen Israeli feature films.

But since what really counts is the result, it must be said that *From Mao to Mozart* not only rated an

Art over politics

CINEMA
Dan Fainaru

Academy Award last year for the best documentary, but is also showing a profit everywhere, which is a very pleasant surprise for the Carnegie Foundation, the beneficiary in this case. And all the honours that have come its way are more than deserved, for this is a truly delightful experience.

BASICALLY, it's a travelogue, one of those films made by a person from one corner of the world who marvels at the sights he discovers in another corner. The camera in this case stares wonderingly at ubiquitous pictures of Mao, at crowds on the sidewalks, at the millions of bicycles, at youngsters and old people doing their daily exercises in the middle of a street, at the Great Wall of China, at the huge, open spaces, at the perfection of a variety act in a music hall, at the virtuosity of Chinese opera.

Fascinating as the natural landscape may be, the real excitement, however, lies with the discovery of the human landscape. Auditoriums are filled by adults and children, teenagers and old men, not only when Stern is playing, but every time he is there, on the stage, listen-

ing to local talent, giving advice, instructing, correcting, suggesting, offering the benefit of his knowledge and experience to young hopefuls who have mastered the techniques of Western music and are now in search of its soul. A translator is always at hand, but somehow there seems to be no need for him, since Stern uses that most international of languages, music, and his audiences react to each of his words, gestures and jokes long before they are repeated in Chinese.

The encounter between two vastly different musical traditions, suggesting a possible common denominator for all people, is probably the most enchanting part of the film. The Chinese who use their own instruments to give a rousing performance of a Western song, the maestro showing the importance of the wrist in using the bow, or leading a young violinist to use her instrument the way she uses her voice, the exquisite range of sounds extracted from a one string Chinese instrument, or the musical conversation that ensues when Stern's violin answers a student — all these things show a unity of purpose and a need for something way beyond the ideologies, strategies and aspirations of different nations.

No wonder the Chinese dignitary who attempts to analyse Mozart as a product of the socio-economic en-

vironment of late 18th-century Europe sounds so grotesque, especially since no one around him feels the need for this kind of propaganda gibberish.

And there is one more aspect that shouldn't be ignored. In a long interview with the assistant director of the Shanghai Conservatory, some of the horrors of the Cultural Revolution are revealed in detail. The attempt to cut off an entire nation from what were considered "bourgeois forms of art," the practical annihilation of Western music in China and the detention of anyone who was known as an admirer, the effort to wipe out every vestige of art as art in preference to art as part of dialectical materialism, in short, the destruction of any possible bridge to the rest of the world, is vividly described by the old man. That this initiative has failed, and that Stern was a guest of honour in China, may be one of the most authentic victories of art over politics.

I CAN'T REALLY bring myself to dislike *Buddy Buddy*. Of course I realize this may be the weakest effort by Billy Wilder in a very long time. Where is his stinging, sarcastic tone? When did he lose his almost sadistic delight at the discomfort of his heroes? What happened to that keen eye that didn't miss a single human weakness? And anyway, why a French farce that was already made into a film (*L'Emmerdeur*) by Edouard Molinaro some years ago? After all, Lino Ventura and Jacques Brel got the most out of that

situation comedy involving a despondent nincompoop bent on killing himself because his wife had left him, and a hardened hit man who is bothered by a possible suicide next door which might interfere with his own work. The most in this situation didn't add up much.

Switching locations from Paris to Riverside (California), and replacing the French actors with Walter Matthau (as the hired gun) and Jack Lemon (as the betrayed husband) was not enough to improve the material. Somewhere, in here, if Wilder would have brought himself to the point of really mistreating these two, there might have been some real stuff for him. Lemon's part is not that different from the one he played in *The Fortune Cookie* and Matthau has dealt countless times with characters of dubious morality. But it doesn't work this time.

So maybe Wilder is becoming soft. The process started long ago, but with stronger material, or, more accurately, with original material written by Wilder and his regular sidekick, I.A.L. Diamond, the work was consistent and made sense. The vulnerability of the characters and his sympathy for them could be seen in the context of the human comedy, grotesque and quite sad, when you stopped to think about it. *Avanti* and *Fedora* were good examples.

But trying to adjust his present moods to a skeleton that is not his own, Wilder has fallen flat. None the less it is difficult to dislike a man whose visual style is efficiency itself, and to be totally insensitive to Matthau and Lemon.

THIS COLUMN came into being some 20 years ago to provide coverage of musical events, to evaluate educational and other problems, to review books and recordings, and, from time to time, to serve as a personal column dealing with readers' letters and criticism, and giving me a chance to explain my attitudes and opinions.

Every year I publish an average of 190 pieces. Of these, some 75-80 are reviews of concerts (I hear many more but don't write them all up). There are easier weeks (with two or three concerts) and weeks like the one we have just survived: six musical events in six days. Saturday: Christa Ludwig Recital at the Jerusalem Theatre; Sunday: chamber music at the YMCA; Monday: the English Chamber Orchestra at Binyanei Ha'uma; Tuesday: the Brigham Young University Choir at the YMCA; Wednesday: the Jerusalem Symphony Orchestra; Thursday: an organ recital at the Church of the Redeemer. The programmes ranged from Schubert (*Winterreise*) to Messiaen (*Quatuor pour la fin du temps*), from Schuetz to Stravinsky, from Bach to Matthau and Alexander — vocal, orchestral, chamber music, choir, organ, what have you.

Variety as listed here is fine but it also requires that the critic be informed on all forms, styles, eras and areas of musical development; he must have technical knowledge and also know something about singers,

Critic's confession

MUSIC & MUSICIANS/Yohanan Boehm

organs, orchestras, and so on.

Preferences, prejudices and preoccupation with other matters are, of course, not allowed in a critic — he is supposed to be objective. Now I don't aspire to objectivity since even scientific calculations are affected by subjective considerations. I give my subjective opinions as honestly and as knowledgeably as I can. Of course, I have weaknesses. I am not a living encyclopedia, and I am human (thank God). My pronouncements are not to everyone's taste — it would be a very dull life if they were. And I have learned to anticipate friction when I write about contemporary music in general, and Israeli compositions specifically.

As it happens, we have just had a fortnight in which no fewer than six new Israeli compositions were premiered by the Jerusalem Symphony Orchestra and the Israel Sinfonietta — a remarkable and praiseworthy feat for the organizations and the conductors concerned. My rather superficial reports on most of the offerings caused ripples of disagreement and

waves of counter criticism, to some of which I would like to address myself.

FIRST, I owe an apology to my composer-colleagues of Russian origin. In one of my reviews I felt the urge to let my sense of humour go wild. In order to describe my impression of the strong influence of Scriabin on the style of a young composer who tried to combine his music with Jewish elements, I invented the composer Scriabinovich.

I was later told by friends that in Russia this would immediately evoke anti-Semitic connotations, as the Russians often attach names like Halmovich and Rabinovich to the real names of composers as a way of making their Jewishness public.

I hope the immigrants from Russia and Eastern Europe will understand that I was merely trying to make a joke.

A SERIOUS problem remains. I am known as conservative and old-fashioned ("stuffy, old bore," said a recent letter), someone who is out-

spoken in his rejection of the gimmicks employed by most composers of contemporary music.

Musical history is full of critical writing being proved wrong by later developments. Berlioz complained about not being recognized as a genius, but didn't mind tearing into others with his biting cynicism. Schumann praised some composers of his time as geniuses — today they are known only because he wrote about them.

In Nicolas Slonimsky's *Lexicon of Musical Invective* (Coleman-Ross, New York, 1953), we find a reference to Chopin under "excruciating cacophony"; under "lunatic" we find Berlioz, Liszt and Strauss; under "demented eunuch," Tchaikovsky; under "Mal de mer," Debussy; under "Massacre du Printemps," Stravinsky; under "ordure," Bartok; under "Chamber-of-Horror Symphony," Schoenberg; under "monstrous" and "ugly," Beethoven and practically everybody else.

In March, 1959, I started a series called "Composers' Corner," in which I introduced Israeli composers to our reading public, giving biographical information and discussing their work, their ideas about music, etc.

As completely new generations of composers and students of composition have since grown up, and immigrant composers have enriched the field with their personalities, I hope to reintroduce this feature in future columns of "Music and Musicians."

A final note: I do not write the headlines for my columns. These, for better or for worse, are done by editors.

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1. "The New Left versus Zionism" third lecture in the series "A Century of Zionism and Anti-Zionism" (in cooperation with the Institute for Jewish Studies, Tel Aviv University). In Hebrew. Lecturer: Dr. Ely Ben-Gal. Bnei Zion Auditorium, Sunday, May 23, 1982 at 8.30 pm
2. "Edelestein Against Time" a study evening devoted to the book by Ruth Bondy. Participants: Ruth Bondy, Ehud Ben-Ezer, Dina Porat. Moderator: Yacov Ahimeir. In Hebrew. Bnei Zion Auditorium, Monday, May 24, 1982 at 8.30 pm
3. "Zionism Confrontations 1982" second discussion evening. Participants: Prof. Michael Har-Sgor, Dr. Michael Rosenak. Moderator: Yigal Elam. In Hebrew. Bnei Zion Auditorium, Tuesday, May 25, 1982 at 8.30 pm
4. "The Jewish Faith versus the Pagan World" first lecture in a new series in cooperation with the Hebrew Union College - Jewish Institute of Religion "Judaism and the Challenges of Time." In Hebrew. Lecturer: Prof. Moshe Weinfield. Bnei Zion Auditorium, Wednesday, May 26, 1982 at 8.30 pm

Exhibitions on Tour

1. "Jews in Egypt - Spring '79" - Matzev Ziv, Jerusalem
2. "Secrets of Fire" - Beit Terbut Le'Zairim, Kfar Saba
3. "The Jews from the Konkan - the Bene Israel Community in India" - Museum Ironi, Dimona
4. "The Wonderful Island of Djirba - an Ancient Jewish Community on the Tunisian Coast" - Matzev Afula, Givat Hamoreh
5. "A Manchester Jewish Album" - Seminar Oranim
6. "The Last Jews of Redout" - Jerusalem Citymarcheque

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Levin's four levels

THEATRE/Uri Rapp

THOSE WHO HAVE followed Hanoch Levin's plays in recent years should by now be accustomed to the strong fare he provides and be able to focus their attention on the significance of a work behind the sometimes revolting details which are his way of making his point. This may be difficult for new viewers. Violence, rape, and much ado about excrement may be repellent, but they may also be essential to understanding. And in order to assist such understanding in the case of Levin's latest play for the Cameri Theatre, *The Great Whore of Babylon*, perhaps the most old-fashioned approach is the best: an outline of the plot.

This may be provided at four increasingly detailed levels.

Level one: A woman is raped, and takes revenge on the man.

Level two: The raped woman is a prostitute; she becomes pregnant and her revenge, based on an ancient Greek drama, is to kill the child and feed it to the father.

Level three: The prostitute is a notoriously dominating character, and is humiliated professionally as well as personally by the rape. When her abandoned child is seven, she kills him and, in forcing the father to eat and then evacuate his son's remains, stimulates her own unwilling impregnation and parturition.

Level four: The Great Whore is prosperous, the man is her brother-in-law, poor and frustrated, and he rapes her on her sister's grave in the desert. The man devotes his time and his emotion to raising the child and is desolate at losing him. The whore glories in her body and its pleasure-giving powers and is terrified of old age and decay. This terror, even more than the fear of death, casts its shadow over the whole play. The woman takes her revenge, but knows that she has not triumphed: old age will win in the end.

These outlines of the plot do not do justice to the subtleties of the dialogue, the *mise en scene* or the music. A few more of the elements contributing to the quality of this production may be mentioned, but they do not exhaust the complexities of a spectacular accomplishment.

THE TITLE of the play is full of literary allusions. A "great whore" is not just a common prostitute; she is a high-class courtesan (in a somewhat Balzacian sense), a necessary appurtenance of a ruling class, and a dominant personality to boot.

Far from being an object of male dominance, men are objects to her. This is represented early in the play in a revolting scene where a simple peasant in the desert is made to serve as a receptacle for her urine. "Babylon" evokes the mood of the imperial city, a model of civilization — at once refined and sophisticated, corrupt and decadent.

This is the meaning of Babylon in the prophets (e.g. Jeremiah, 51), which culminated in the New Testament in the great diatribe in Revelation of St. John, 17:5: "Mystery, Babylon the great, the mother of harlots and abominations of the earth"). Babylon in Western literature is both the harlot itself, and the abode of harlots.

In the Bible, the desert is usually put in contrast to civilization — in its purity and its poverty. What is left of this in Levin's play is the wilderness, the meagreness of existence and the lack of physical comfort. In the rape and its aftermath, the desert and the city confront each other, both on their lowest level: the brutality of the man in the desert; the arrogant gourmet refinement of the household in the city.

THE PLAY is a feast for the eyes. With relatively few means, the desert, the city street and the luxurious apartment are impressively portrayed, and the lighting adds ingeniously to the action. The great whore herself is almost always surrounded by great pomp. Her clothes, her sedan chair, her bed, the liveries of her servants are an integral part of the story. She is accompanied by a (seemingly) large entourage of slaves, and especially eunuchs, who serve and service her in every way.

Two visually magnificent scenes frame the action: The first is a bathing scene in which the great whore appears totally nude, not just an undressed body but a shapely woman in the glory of her youth. In the second, near the end, she takes on the guise of an old crone, mumbling to herself and bewailing the lost treasures and delights of her body. Both scenes are very capably and courageously depicted by Razia Israel, a newcomer to the Hebrew stage.

The music, as in many of Levin's plays, is sweet and melodious, and by its contrast serves to emphasize the happening action. Most of this apart from the rape and a few rage scenes, is severely stylized, a kind of ballet depicting desire, fury, futility and despair.

LEVIN MAKES one of the eunuchs say: "There is no sense in this story. Even if you stand it on its head and shake it in the wind, you will not extract any meaning. For the living flesh is the dead flesh and the dead flesh is the cooked flesh and the cooked flesh is the excrement underneath us. This is the parable and its moral."

For the audience there is more to it than this. Levin's prevailing theme has always been human suffering: not so much the suffering of the flesh as of the spirit — and the tragedy of the spirit is humiliation, the violation or the erosion of human dignity.

In most of Levin's plays the women have been overbearing and domineering, wily and wilful, and the men have been the humiliated ones.

Here, for the first time the main strand of the action is the suffering, the humiliation of the woman. In a world in which women are no more than objects of male lust, and the one way a woman can retain her dignity is by using that lust for her own ends, her violation by rape is the ultimate in humiliation.

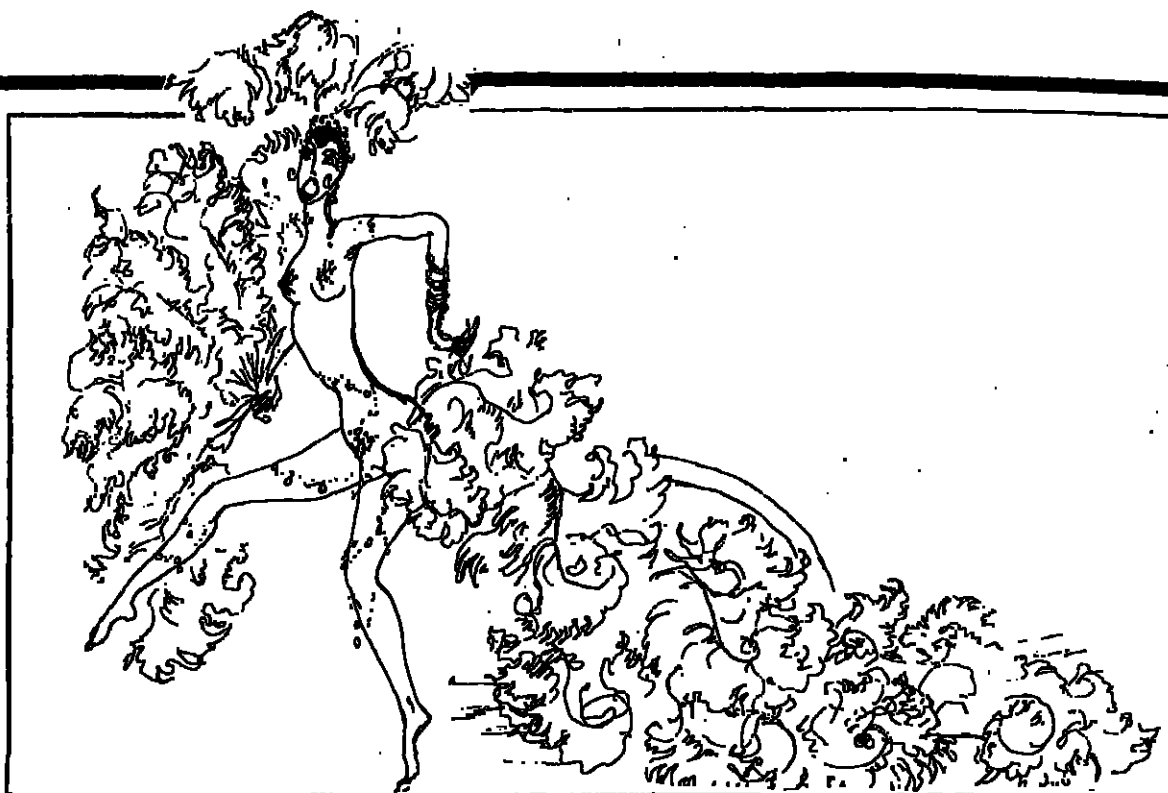
IT SEEMS to be a fact that prostitutes resent rape just as much as, or even more than, other women. And if it results in pregnancy, this is shown in Levin's play as a continuing humiliation, an enduring mental pain: the hated man has left a piece of his own dirt in her body, an excretion which is foreign to her own and which grows within her and enslaves her for the duration of the pregnancy (and, if she chances to develop motherly feelings, forever).

The unwanted child is excreted in its turn, and thus her revenge on the male world takes the form of impregnating the man with his own deposit and delivering it as if giving birth.

The one dignified emotion left to the man is his love for his child, the offspring of his body, and he is now made to feel like a woman who is deprived of her individuality and supremacy by becoming the bearer of children for men. This, together with the fact that a woman's only treasure in such a world is her body, which is in a constant process of decay, shapes her attitude and her actions.

I am not saying that Hanoch Levin has become a feminist after all these years: his personal convictions are irrelevant for an interpretation of what one sees in an accomplished work. What I do contend is that in this play the woman symbolizes the human condition even more than the man, and is at least as worthy of commiseration as he. After all, in order to punish him at the core of his being she has to smother her feelings for her own child — and this is articulated in the play — and resort to a brutality which is foreign to her.

In *The Merchant of Venice*, Lorenzo in the famous moonlight scene describes the harmony of the heavens and of cosmic music, and then says: "Such harmony is in mortal souls/But, whilst this muddy vesture of decay/Doth grossly close it in, we cannot hear it." This is not necessarily Shakespeare's own *Weltanschauung*; but if we take it seriously, it says that we are imprisoned in a carapace of decay which is our body and its biological functioning. In Levin, the harmony has evaporated; all that is left is compassion.



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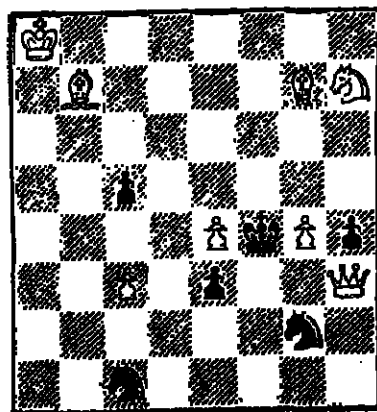
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Elihu Shahaf

Problem No. 3071
G. SMITS, Holland
2nd prize, Die Schwalbe, 1979



White mates in three (8-6)

SOLUTIONS. Problem No. 3069 (Keller). Try: 1.Qg1 (2.f3, Bc3, 3.Qc3 Bc3/Nc3) 2.f3/Bb6 BUT 1.— a1Q; Solution: 1.Bh7! — 2.Re4 Kd5 3.Nf6x; 1.— Bc3/Nc3 2.Bb6/fc3; 1.— Nc5 2.Rc5 and 3.Re4x.

HUNGARY WINS EUROPEAN CUP

BUDAPEST Spartacus won the 1982 European Cup by beating Moscow Burevestnik 6½-5½ in the finals. The Hungarian team had defeated Tel Aviv University ASA in the semi-finals.

In the European Team Championship, Iceland beat Sweden 9-7 in the qualification match held in Reykjavik.

BANCO DI ROMA
VICTOR KORCHNOI is having difficulties in getting invitations to first-class tournaments since the Russians imposed a boycott on him. But even second-class tournaments, such as the traditional Banco di Roma, are not exactly a walk-over for the deputy world champion. Though winning the greatest number of games, Korchnoi had to share the victory with Hungary's Josef Pinter, both having a 7-9 score. Korchnoi lost a single game, to Italy's Sergio Mariotti.

MARIOTTI KORCHNOI
1.e4 e5 2.Nc3 Nf6 3.g3 Bb4 4.Bg2 0-0 5.Nge2 c6 6.0-0 d5 7.ed5 cd5 8.d4 ed4 9.Nd4 Bc3 10.b3 Nbd7 3.Nf6x; 1.— Bc3/Nc3 2.Bb6/fc3; 1.— Nc5 2.Rc5 and 3.Re4x.

17.Rf1 Ra8 18.Bf1 Na3 19.Bd3 Re6 20.f3 Nc5 21.Bf5 Rb6 22.Qd5 Qc3 23.Ra1 Rf5 24.Qf5 Nc2 25.Be5 Qe4 26.Bg7 Kg7 27.Qg5 Kh8 28.Rd8 Nd7 29.Re-e8 Qd4 30.Kg2 Qg7 31.Qe7 Kg8 32.Qd7. Black resigns.

From the same event, here is how Korchnoi won the final-round game from Austria's Karl Robatsch.

KORCHNOI ROBATSCH
1.e4 Nf6 2.Nc3 e6 3.e4 d5 4.cd5 ed5 5.e5 Ne4 6.Nf3 Nc6 7.Bb5 Bc5 8.d4 Bb6 9.Bc3 0-0 10.Qb3 Bf5 11.- Qd5 Nb4 12.Qd8 Nc2 13.Ke2 Rad8 14.Ra1 f6 15.Ne4 Bc4 16.e6 c6 17.Bc6 Bc7 18.e7 Bb5 19.Kd2 Ba5 20.Ke2 Rb8 21.Kb1 Rf8 22.d5 Re7 23.d6 Rd7 24.Rd5. Black resigns.

USSR ZONAL TOURNAMENT GAVRIKOV TUKMAKOV
1.e4 c5 2.Nf3 d6 3.d4 cd4 4.Nd4 Nf6 5.Nc3 Nc6 6.Bg5 e6 7.Qd2 a6 8.0-0 h6 9.Bf4 Bd7 10.Nc6 Bc6 11.Qe1 Qe5 12.Bc4 Bc7 13.f3 b5 14.Bb3 Qc7 15.Ne2 0-0 16.g4 a5 17.a3 Rf8 18.Nb4 a4 19.Ba2 b4 20.ab4 Be4 21.f4 Qc2 22.Ka1 a3 23.Rb1 Qe4 24.Bd2 Nd5 25.Nc1 Qe1 Re1 Bf6 27.Rd1 Re2 Nd5 28.Nd3 Nb6 29.Bc1 Ne4 30.b5 Na5. White resigns.

ENTERTAINING MINIATURES WICKER ANDERSEN

Copenhagen, 1982
1.d4 f5 2.Nc3 Nf6 3.Bg5 e6 4.g4 f5 5.h3 g3 6.Nh3 Be7 7.Qd3 0-0 8.Bg2 Rf7 9.0-0-0 d5 10.e4 de4 11.Ne4 Nbd7 12.f4 Nf8 13.Rdgl Kh8 14.Bf3 Ne4 15.Be4 g6 16.Bh6 Bf6 17.Ng5 Bg5 18.Bg3. Black resigns.

PERENYI Z. SZABO
Budapest, 1982
1.e4 e5 2.Nf3 Nf6 3.Ne5 d6 4.Nf3 Ne4 5.d4 d5 6.Bd3 Be7 7.0-0 Bg4 8.c4 Nc6 9.Nc3 Nd4 10.Be4. Black resigns.

ASIAN TEAM CHAMPIONSHIP
THE TRADITIONAL event was held in Hangzhou, China, with the Philippines capturing first place with 13½ points, and the hosts being the runner-up, just half a point behind the winners. Here is a fine game from the event.

LIM KOK ANN SALEH
1.d4 f5 2.g3 Nf6 3.Bg2 e6 4.Nf3 Be7 5.c4 0-0 6.0-0 d6 7.Nc3 Qe8 8.Re1 Nc6 9.d5 Ne5 10.Ne5 de5 11.e4 Bd6 12.Bg5 Ng4 13.Ng3 Qg6 14.Qd2 f4 15.g4 e5 16.e5 Ne5 17.c5 Qg5 18.Kf1 Bc5 19.Ne4 Qh5 20.Nc5 f3 21.de6 f2 22.Kg2 Qf3 23.Kh2 Qh5 24.Kg2 b6 25.Qd5 Qf3 26.Qf3 Nf3 27.Ra4 bc5. White resigns.

BRILLIANT TOUCH

White — Kg1; Qc8; Re1; Bb3; Nb6; Pa2, b2, e4, f2, g2. (10). Black — Kg8; Qc7; Rf8; Bg5; Pa6, b7, e5, e6, f7, h6 g7, h6. (11).
1.Nd7! Rb8 (1.— Rd8 2.Qd8 Bb8 3.Rc8) 2.Rc8 Kh7 3.Nf8 Kg8 4.Ne6! Kh7 5.Nf8 Kg8 6.Ng6 Kh7 7.Bf7. Black resigns. (Latah-Voloshin, USSR, 1981.)

ENDGAME TECHNIQUE
White — Ke2; Nd2; Pb3, d6, f4, g3, h2. (7). Black — Ke6; Nc6; Pb4, c5, f5, g6, h6. (7).
1.Kd3 Na5 2.Ke2 Kd6 3.Nf3 Ne6 4.Kd3 Kd5 5.Nh4 Nd4 6.Ng6 Nb3 7.Ne7 Ke6 8.Ng6 Na5 9.h3 e4 10.Kd4 c3 11.Kd3 Nc6 12.g4 Kf7 13.gf Kf6 14.Nf8 Kf5 15.Nd7 Kf4. White resigns. (Lemachko-Litnaskaya, match, 1980.)

Van der STERREN FEDOROWICZ
1.d4 Nf6 2.e4 e6 3.Nf3 b6 4.Nc3 Bb4 5.e3 Bb7 6.Bd3 0-0 7.0-0 8.Na4 cd4 9.a3 Be7 10.ed4 d6 11.Re1 Nbd7 12.b4 Re8 13.Nc3 Bb8 14.d5 e5 15.Bb2 a6 16.Nd2 g6 17.Nb3 Bg7 18.a4 Rb8 19.Bf1 Nb5 20.a5 e4 21.Qd2 f5 22.ab6 Ne5 23.Na5 Qh4 24.Nb7 Ng4 25.h3 e3 26.g3 e2 27.Qf2 Ng3 28.Qf4 Nb5 29.Qf3 Bd4 30.Kg2 Re1 31.Re1 Qe1 32.hg4 f6. White resigns.

PAUL McCartney's Tug of War (CBS) contains the world-wide smash duet with Stevie Wonder, "Ebony and Ivory," one or two nice ballads, one or two off-beat novelty tunes of some interest, and a half-dozen or more toss-aways marked by very uninspired writing.

Much more than the big shagger with Stevie, I find their other duet, "What's That You're Doing," the best thing on the album. This is an extended number that runs over six minutes and brings out some truly creative give-and-take between the two artists. Then, as if to demonstrate that he can still pull off a winner on simple acoustic, Paul follows this with "Here Today," a patented McCartney love ballad which just very well might read as an affectionate message to John Lennon.

"And if I said/ I really knew you well/ What would your answer be/ If you were here today/ Here today/ Well, knowing you/ You'd probably laugh and say/ That we were worlds apart/ ... Didn't understand a thing/ But we could always sing/ ... And if I say I really loved you/ And was glad you came along/ Then you were here today/ For you were in my song." "Ballroom Dancing" and "Wanderlust" are also of interest,

Wondering why



Paul McCartney



Stevie Wonder

ROCK, ETC. / Madeline L. Kind

and credit should be given to support from Denny Laine, Stanley Clarke, Steve Gadd and Ringo Starr. Otherwise, Tug of War doesn't tear me apart.

A MUCH more interesting album this week was The Secret Policeman's Concert (Hod Artzi). Recorded at a benefit for the

London chapter of Amnesty International last year, the album (and forthcoming film) brought together some super musicians in a most unusual setting.

What was unusual is that many of the performers took totally solo turns — and some of them had never done so before in their lives.

Sting of Police, for example, kicked things off with a lone stand-up version of "Roxanne" (only partly successful) and "Message in a Bottle" (turned into a beautiful, plaintive ballad). Former Genesis denizen Phil Collins does a rip-up solo on "In the Air Tonight" and follows that with a convincing "The Roof Is Leaking." Donovan then turns in two of his old standards, "Universal Soldier" and "Catch the Wind," and supplies some lovely harmonica.

A special treat is the reunion of Jeff Beck and Eric Clapton, who hadn't played together since their Yardbird days 15 years before. Beck burns down the house on "Cause We Ended as Lovers," and Clapton of course shows he's no slouch on "Farther Up the Road" and "Crossroads."

The only real sour note came from chief Boomtown Rat Bob Geldof (with Johnny Fingers backing up). "I don't Like Mondays," a song about the California high-school girl who committed mayhem with a rifle a few years back, is both putrid musically and inappropriate to the concert, and Geldof suffers under a considerable handicap — he can't sing. Fortunately, he gave him the hook after one number. Then everybody wound up on the

finale, Dylan's "I Shall Be Released," which has become something of an anthem for Amnesty International. A terribly cheery and up-beat ending to a very fine album.

BOOZE: Among the other cheerfully insidious American institutions which have taken hold in this country we may add the Friday afternoon TGIF happy hour. Last week, for example, we dropped in on Katy's, on Rehov Rivlin in the capital, and got happily blasted for the weekend to the spirited jazz trio of Freddie Weisgal (on his own Yamaha keyboard, which he installed at Katy's), Oren Freed on drums and Nomi Smilan on bass. Freddie, who is just winding up a lengthy engagement at the Jerusalem Hilton, is now featured at Katy's on Friday's from 2-5 p.m. and on Tuesday nights solo, 9 p.m. to 1 a.m. Incidentally, the attorney-tunesmith scored "Golden Theme" for the recent American TV film biography of the late PM (and Freddie also did a cameo role as Shimon Peres). In any event, he has great fun singing to his own riffs, the crowd loves it, and it makes for a classy sort of entry into the weekend — a pleasant change, say, from the scruffy cheer at the Pargod's Friday p.m. jam.

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THERE ARE dancers with lovely figures in the Rina Schenfeld Workshop but no one with the Schenfeld charisma. She appeared only in the opening solo of her work, *Days and Other Shores* (Tel Aviv Museum, May 9) but gave the whole choreography a significance that exerts staged without her (Cameri Theatre, May 6) did not have.

The reason is simple. Rina Schenfeld has a quality of performance that few dancers can equal. The transparent stretch-veil over her face and the slight garments over her thighs did not hide the absolute rightness of her movements. At the museum performance, when another dancer appeared thus covered, there was no likelihood of mistaking one for the other. Even when Rina Schenfeld had her mouth wide open under the veil for no apparent reason, one could only watch with fascination.

SHE SET the mood for glamour, and it carried over for a time to the dozen or more girls who flitted across the stage, circled or slid, pushed chairs or hid behind them, twisted large metal rings like tops on the floor.

The subtitle was, *Einstein on the*

The Schenfeld charisma

DANCE
Dora Sowden

Tel Aviv Beach, adapted from the title of Philip Glass's music, *Einstein on the Beach*. Ultimately the choreography may have had something to do with a beach, but hardly with Einstein (Albert or other), and the punishing music with its insistent repetitions of five notes or three was nerve-jangling. So was the constantly talking woman's voice, mostly inaudible, repeating the same sentences over and over.

This made the work seem longer than its hour length and gave a sameness to what was going on, even when the routine changed. In the final phase, *Red-Blue-Yellow*, a spectrum-like variegation of coloured stripes appeared on the backdrop. The earlier section *Paris* was justified only by the silly male voice blathering about *oh-la-la* and *L'amour-toujours-l'amour*.

The girls, however, were

beautifully disciplined and danced with the ease that comes from good study. In the best moments, they looked like participants in a health-and-beauty session. There were eurythmic moves and jerky ones and odd poses. Once four groups presented bottoms for the audience to contemplate, while other girls rested above them — absurd dance?

There was another movement across stage with the girls having their thumbs fixed on their heads while they waved their fingers — funny dance? Yes, but perhaps if Schenfeld herself had made the appearances as the veiled one, instead of a substitute, the monotony might have been lessened.

OF THE FOUR companies that shared the *Life in Tel Aviv* at the Cameri Theatre (May 6), the only one not presenting an excerpt was the Batsheva Dance Company.

Impressions by Ivan Feller-Vaslev (music specially composed by Richard Farber) was a witty and wily satire on beach crowds and Dizengoff strollers.

The Batsheva dancers simulated the sea waves in a novel way, not only lying flat and rolling but raising heads and torsos while the rest of their bodies remained prone, thus "acting" the flecks of foam on the waters.

There was some not-so-proper behaviour by couples on the "sands" that added to the hot climate — and one tasteless bit of mime. But seeing artistic director Moshe Romano wandering about as a bored ice-cream vendor in the animated scene was a delightful touch. The change of setting to Dizengoff milieu was cleverly done, and the incident of the two dogs and the two owners was really waggish.

The other presentations suffered in varying degrees from being quoted out of context. The Inbal Dance Theatre contributed a *Zappa* — a processional dance taken from Sara Levi-Tanai's *Song of Songs*, which was premiered at the Jerusalem Theatre (April 29) and reviewed in these columns. Though done with vigour and charm, it lost something from not being in the frame of the bigger work.

The excerpt from Moshe Efrati's recent programme, performed by his Kol Demama Company (Jerusalem Theatre, April 15) and

also reviewed in these columns, fared better. A well-defined shape was established by the contrast between individual expressiveness and strongly regimented ensemble. Called *Privacy* here, it had its own power — though it was stronger within its full dimensions.

YEMMY STRUM, who for 11 years has been chairman of the Dance Library of Israel, has decided to resign. This will no doubt be a loss to the efforts for the advancement of knowledge here about dance, and the steady improvement of standards.

Mrs. Strum came to Israel with her husband William in December 1971. She was a member of the America-Israel Cultural Foundation, and when the idea of founding a dance library in Israel was initiated by Anne Wilson Wangh, Mrs. Strum succeeded in getting the library project included in the fundraising of the foundation. The Dance Library then joined the Central Music Library in Tel Aviv. Various institutions were so successfully enlisted in helping the Library that events organized by it now take place in such venues as the Tel Aviv Museum and the Israel Museum in Jerusalem.

Strike the colours!

TELEREVIEW
Phillip Gillon

ON SUNDAY night some loathsome announcer, with a vicious grin on his deplorable countenance, came on the air to tell us that no programmes would be telecast in colour, on account of sanctions. He did not deign to explain whose sanctions, why sanctions, against whom sanctions, whether sanctions — he just gave us a curt statement, and from then on the vile bleachers did their deadly work. All programmes thereafter looked like the Mea Shearim market on a wet, wintry day.

Irrespective of the motives of whatever degenerate group switched off the colour button, I cannot see what they hope to attain by their villainy. The bosses don't care: as far as they are concerned, we can go on living in the prehistoric age of television for ever and ever. As it is, half the programmes look like Al Johnson singing *Sony Boy* in Blackface, irrespective of how they were produced.

ONE BAD STRIKE deserves another. I remember that once before some industrial action in Television House forced me to go on strike, and to watch only Jordan. Now, I am compelled to do the same again in order to bring Television House to its knees: I issue my clarion call, "Viewers of Israel, unite! You have nothing to lose but your boredom! Mount the spiritual barricades by keeping Israel switched off!"

Certain essential services I will allow you, like watching the news, which anyway was always black, because you have to see if the government is committing its imitation of Humpty Dumpty. *Oppenheimer* will also be exempt, because I happen to like it — more about that later. But, for the rest, let Jordan rule the air waves!"

It is true that most of the time I am compelled to watch Jordan anyway, because the choice of films by Israel lately has been made by somebody who is obviously a rein-

carnation of Job.

But normally when we go to Jordan, we do so uneasily, because we know that on the Israeli air waves melancholy black as mid-night reigns supreme. Those of us who have not managed to master those monstrous torturers, our consciences, watch Jordan with a sense of guilt, and accuse ourselves of lacking in patriotism because we prefer the cheerfulness of the enemy station to the gloom of our own.

Now watching Jordan, because of my strike, is as noble an action as closing down El Al or the country's electricity supply. It is even as holy a deed as throwing stones at cars as a form of Sabbath recreation.

FOR THOSE who are still hesitant about the switch-over, here is an indication of the self-forbidden pleasures you are missing. If you are a *Dallas* fan, you will leap through time and space as if you had been placed in a time tunnel, and will find yourselves up to the mark with J.R.'s villainies, so that you can travel anywhere in the world without betraying in every conversation that you dwell in the backwoods of television.

I am sure that, if you enjoy *Dallas*, you will appreciate *Flamingo Road* even more: in Florida, the women are even more gorgeous, the heroes more heroic, the villains more villainous, the scenery more flamboyant, the plots more crammed with action, than in Texas.

Almost every single night at 8.30 Jordan has a comedy series. Just think of that, you viewers in darkest Israel. One of them *M.A.S.H.* is a continuation of that very funny film about the Korean war, and it is just as good on TV, if you like gore mixed with belly laughs.

Then Jordan provides a feature film and a movie of the week. *Crown Court* — a first-rate series made by Granada, which never loses its bite. *Brack Report* — a very sophisticated British film, in which you have to be very much on your toes to keep track of the complex deals and love lives of the characters. In fact, at times you may have to use your pocket calculator to maintain touch, but it's worth the effort.

ACTUALLY, I am the most reasonable of strike organizers, so I hurry to add that Jordan generally closes down around 11 p.m., and it is permissible for all strikers to watch that last hour on Israel, even

without hues. This will give you two amusing night-caps: *Tales of the Unexpected*, and, by stretching my rules a bit, *To the Manor Born*. Some day I will discover the reasoning behind the timing of Israeli programmes — why *Get Out of It*, *Rhoda* and *Love Boat* are at eight o'clock on Monday, Tuesday and Wednesday respectively, while on other nights light shows are put on for the owls.

EARLIER ON, I indicated that I was going to make a special exception of *Oppenheimer*, because this is really so good that it has to be seen, even in unglorious lack of colour. Whether it is a 100 per cent accurate biography of the great physicist I cannot say, but everything about it has the ring of authenticity. The backgrounds and the characterization and the development of the plot are handled with so sure a touch that we are convinced that it must have been like that. This is the real test of a film — not whether it is correct, but whether it seems to be correct.

I am giving away no secrets when I mention that future episodes will show how he fought the creation of the hydrogen bomb, and lost the fight because of the nefarious use in the McCarthy era of his "fellow-travelling" past to have him declared a security risk. A worse and more ironic reflection of what horrors await a society hypnotized by demagogues it is impossible to imagine.

Let us hope that, by the time the next episode is shown, the mysterious morose, anti-colour sanctions will have ended, and we will be able to do justice to an excellent and thought-provoking film.

AT THE END of Tuesday night's news, before I had summoned up the energy to get out of my armchair and press the button for Jordan, I caught a very good orack by Danny Pe'er on *Kolobek*: he showed us a post office receipt written on the back of Shif Hotel paper, and said, "Apparently he's taking over the post office as well as El Al."

Even better was the remark of the bright social worker on *Get Out of It* who was cross-examined by Dudu Topaz about what she would do with the money if she won: Quick as a flash she responded, "That is a problem, but I'll find a solution to it when the time comes."

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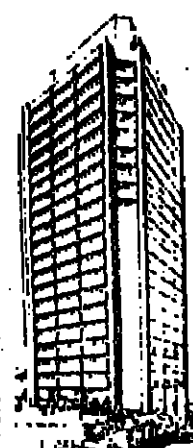
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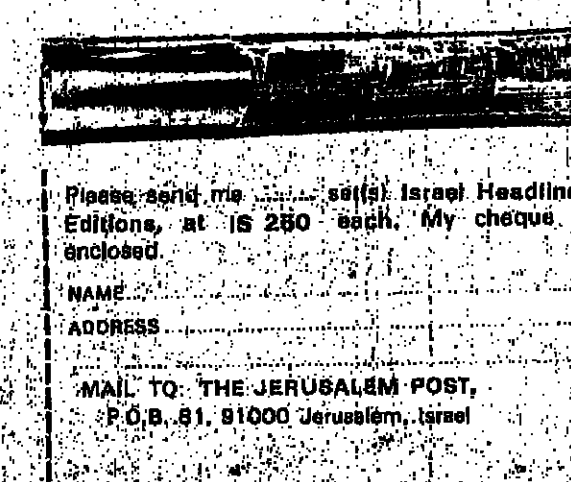
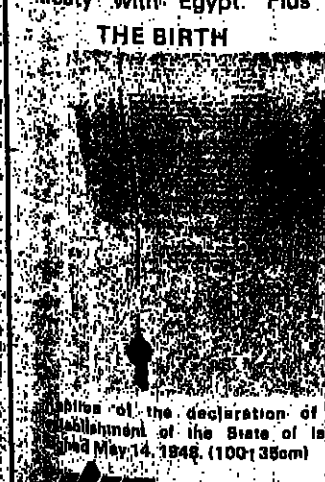
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May 22-27, 1982

JUBILEE EXHIBITIONS
See separate ad

MUSIC ISRAEL DISCOUNT BANK:

CELLO RECITAL — ROBERT COHEN. The recital scheduled for Saturday, May 22 is cancelled.

CINEMA
FROM MAO TO MOZART — ISAAC STERN IN CHINA (USA, 1980, 94 min.) in colour. English with Hebrew and French subtitles. The film depicting the maestro's musical voyage to the Republic of China was awarded the 1981 Oscar for the best documentary. This week's screenings: Mon-Wed at 4:30, 7:15, 9:30 p.m.

DANCE
STAGE FOR DANCERS Presentation of works by dancers and choreographers before a panel of judges at Tel Aviv Museum. In conjunction with the Central Library for Music and Dance. Thursday, May 27

HOURS:
Sunday-Thursday, 10 a.m.-10 p.m.; Friday closed; Saturday 10 a.m.-2 p.m.; 7-10 p.m. (Box Office Sunday-Thursday 10 a.m.-10 p.m.; Friday 10 a.m.-1 p.m.); Saturday 7-10 p.m. Art Library: Sunday, Monday, Wednesday 10 a.m.-4 p.m.; Tuesday, Thursday 10 a.m.-1 p.m.; 4-8 p.m.
Circulating Exhibits: (on loan), Sunday-Thursday, 10 a.m.-1 p.m.; The Graphics Study Room: Monday, Tuesday, Wednesday, 10 a.m.-1 p.m. or by appointment (ext. 53).

Sunday, 23.5, Museum closed. Thursday, 27.5, 10 a.m.-2 p.m.

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Israel Museum, Exhibitions: Permanent Collection of Judaica, Art and Archaeology; A. Olshansky, 9.30 a.m.; also Sunday and Thursday, 2 p.m. Tickets on the spot.

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Please Note: Guided tour in English cancelled this Friday.

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Jerusalem City Museum — Tower of David — The Citadel. Open daily, 8.30 a.m.-4.30 p.m. Multi-screen show (Eng.) Sun.-Thur. 9.00, 11.00 a.m.; 1.00, 3.00 p.m. Nightly (except Friday and Holiday) in French: 7.30 p.m. German: 8.15 p.m. English: 9.00 p.m. Permanent Exhibits: Ethnographic Dolls "Jerusalem Characters".

Old Yehud Court Museum. The life of the Jewish community in the Old City, mid-19th century-World War II. 6 Reh. Or Hahaim, Jewish Quarter Old City. Sun.-Thur., 9 a.m.-4 p.m.

Sir Isaac and Lady Edith Wolfson Museum at Hechal Shalom. Permanent Exhibition of Judaica. Diorama Room: History of Jewish People. Special Exhibit: Sun.-Thur. 9 a.m.-1 p.m.; Fri., 9 a.m.-12 noon. Tel. 635212. Special Exhibition: Malla. The Bible in Art and Script.

Tel Aviv MUSEUMS
Tel Aviv Museum, Exhibitions: Jubilee Exhibition (1932-1982) opens for Museum Friends, 24.5 at 8; for public, 25.5. The Twenties in Israeli Art; Masters of Modern Art; City of Art, the Berlin Secession in the Turn of the Century. Disenfranchisement, the early years of Tel Aviv Museum. Sun.-Wed. 10.10. Fri. closed. Sun. 23.5, closed; Thur. 27.5, 10.2.

Helena Rubinstein Pavilion: Sun.-Thur. 9-1; 5-8. Sat. 10.2. Fri. closed.

Other Centres
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party's concentration on ideological issues, and especially on Judea and Samaria, has put domestic problems fairly low on its list of priorities. "Not at all," he said. "Herut has a clear outlook on social issues derived from Jabotinsky's credo. Not for nothing do we draw so many blue-collar votes. Yoram Aridor has



done more than most of his predecessors at the Finance Ministry to look after the lower-income groups. Herut has always known how to combine nationalist, religious and social trends and give special place to the Oriental communities."

The young Herut leader had an interesting explanation for the government's various policy zig-zags: "Once an ideological movement reaches power, there is always a collision between its programme and reality. For example, the government managed to navigate between the various obstacles on the path to its ultimate aim, by concentrating on Judea and Samaria and giving up Sinai. After all, Sinai was never part of the Revisionist map."

But what of Begin's signature on the document that refers to "the legitimate rights of the Palestinians"? The answer came pat: "Jabotinsky wrote often of the legitimate rights of the Arab minority within the future Jewish state, at a time when Hashomer Hatzair advocated a bi-national state."

THE SOON-TO-BE-CHAIRMAN of Young Herut was impatient with his party's Liberal partners, in whom he saw an element that contradicted his party's social philosophy. He doubted whether the national party leadership would be able to avoid the groundswell of rank-and-file opinion in Herut demanding at most an outright merger of the Likud parties, or at least a drastic revision of the 1965 Gahal party agreement which gave the Liberals a much bigger chunk of power than their electoral support warranted.

Anat Skoler is a current victim of the present Likud set-up. In June 1978, while acting as parliamentary assistant to their good friend Haim Kaufman (today deputy finance minister), she was asked to assume the post of director of the newly formed Likud external relations department, with Milo and the Liberals' Avraham Sharir as her joint bosses.

Through her work with the latter

she became friends with him and his wife, Rivka, whom she admires. This unit came to fill the vacuum in relations with conservative parties abroad, at a time when Labour was putting a lot of emphasis on cultivating ties with other parties in the Socialist International.

There being no parallel conser-

confirmation of the offer. Yes, she had been told she had all the necessary qualifications for a candidate after Geula Cohen's exit to Tehiya left Herut without its token woman MK — she was married, young, a university graduate and a good public speaker. But she turned down the offer.

"I served two years as Haim Kaufman's assistant, and I got to know the place extremely well. It was something of a disappointment," she continued, frankly, "especially learning that some MKs know so little about anything and rely totally on their staff. The standard was not as high as I had expected."

"All those pompous political types I keep meeting wherever I travel. They all seem so much alike, so full of themselves, whether in Jerusalem, London, Bonn or Rome."

Had she had special problems as an attractive parliamentary assistant?

"Those young MKs are all the same, irrespective of which party they belong to, they think they are God's gift to women and behave like poor women's Don Juans. Most men tend to flirt when they meet a reasonably good-looking woman, but in other countries they display a measure of finesse. Here they don't have any manners and are gross in their approach."

Talking of family life and politics, she said: "Yaki is different from the others, he's not a schvitzer, he's modest, he's intelligent and quietly strong, which I suppose is what attracted me to him in the first place. He's a decent guy and not a killer, that's why his friends are in the Knesset and he's not. Sometimes I think that friendship and politics don't go together. I find too many closed minds in politics, but I'm stuck with a man who is still idealistic about political involvement."

"I do have a problem with my husband's politics, mainly because it keeps him away from his family on too many occasions. Sometimes, when he is kept late at night at council meetings, I find myself resenting his involvement in public affairs."

Her husband does not give the impression of submitting to his wife's pressure in this matter. Indeed, it is his considered opinion that "the future belongs to our movement. All the polls show that most of the coming generation support us, with Labour relying on the older groups of voters. We have lots of men who are authentic representatives of local communities, like Kiryat Gat's David Magen and Yavne's Meir Shitrit. We are no longer just a party that comes into being on election day. We are moulding Herut into a mass movement, with a proper national organization."

Finally, the inevitable question about the succession.

"It's not really on the cards," said Yaki, "for Begin is the indisputable leader as long as he wishes to be and it's my hunch that he will remain with us for quite some time yet."

None the less, whom does he consider the next trio in line? He mentioned Shamir, Aridor and Levy — in that order. And Sharon? "No comment," came the poker-faced reply.

What of his old loyalty to Weizman? "Our ways have parted," was the cool reply.

Could he make a comeback? "First of all, he has to want to return. It's up to him."

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Interested contestants who wish to obtain copies of existing booklets or additional information should contact Mr. Yair Lew at 02-242161. Entries should be submitted by June 25, 1982 to Mr. Yair Lew, Department of Information for Olim, Ministry of Immigrant Absorption, 22 Rehov B'nai B'rith, Jerusalem (3rd floor, room no. 503).

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Negotiations have been going on intensively for six years, and intermittently for nearly 20, between the Israel government and representatives of the German Catholic Church, at the instigation of the latter. At stake is the fate of some 700 dunams of land along the northwest shore of the Kinneret, around Tabigha, a strip rich in scenic associations and attractions for tourists. The German ecclesiastical authorities have unquestioned title to this land, having bought it from Druse and Beduin owners nearly a 100 years ago for, according to legend, a small basket of gold sovereigns.

It now appears that the areas around Tabigha, which have been developed and used by Israelis since the War of Independence, are about to be returned by the government to the legal owners, the "German-Catholic Society for the Holy Land." This is a lay organization in Cologne, headed by Cardinal Hoesler. The cardinal is due in Israel for the inauguration of the new German-built church at the site of the "Multiplication," the miracle of the loaves and fishes, whose neighbour has been — until now — Israel's most popular youth hostel, Karei Deshe at Tabigha. In place of this hostel, the Germans plan to construct a Catholic pilgrims' hospice when they take over Karei Deshe.

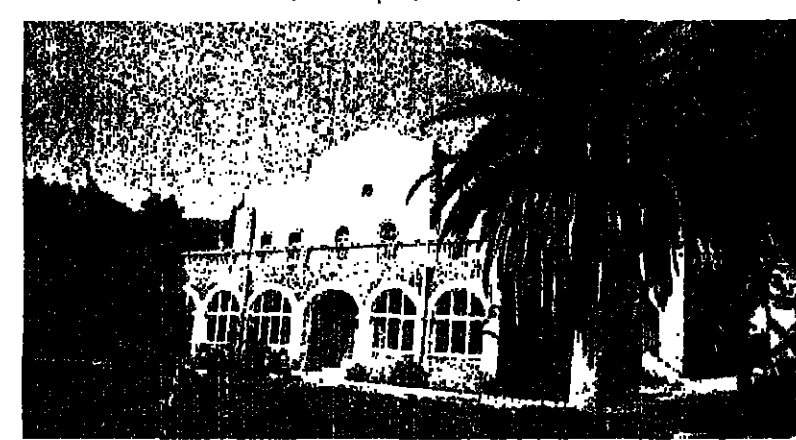
Less than a kilometre to the south is the country's main water-pumping station and its well-guarded underground heart. This 70-dunam plot may be described as an Israeli enclave within German territory, since arrangements were made several years ago to permit Mekorot to use it.

THE STRATEGIC importance of the areas around Tabigha have long been recognized. When the state was established, over 200 dunams were taken over by the government, in the form of the Ministry of Agriculture, and in accordance with security regulations. After several years as a centre for agricultural experiments, the old German buildings at Tabigha were named Karei Deshe and became a youth hostel, Beit Yoram, in memory of Yoram Katz, the son of Walter Katz.

Dr. Katz, who with his wife has been a moving spirit in the country's youth hostel movement for 40 years, brought his family here from Germany in 1933. Yoram fell in action in the 1955 attack on Syrian positions on the eastern side of the Kinneret. His two surviving brothers are Gideon, headmaster of the Mikve Israel Agricultural School, and Amitai, head of the geology department at the Hebrew University. There are also two sisters.

The Karei Deshe Hostel, which has been described as "a national treasure," accounts for some 45,000 guest-nights annually. About a third of the guests are from abroad, most of them young people and many of them German Catholics. As part of a worldwide network, it states as a principle that it is "open to all travellers regardless of race, religion, or political opinion."

Withdrawal in Galilee



Text: Helga Dudman
Photos: Rubinger, Zionist Archives

Throughout its 21 years, Beit Yoram has been managed with dedicated efficiency and high educational standards by Yehudit Eitan, who also raised her own three children there.

FOR YOUNG German visitors, one of the specialties at Karei Deshe are the lectures given, in exquisite German, by Yehudit's husband Shlomo on Judaism, nature, Israel, and many other topics. Shlomo, a Rhinelander by birth, who experienced *Kristallnacht* in Frankfurt in 1938, did graduate work here on the effects of early German settlements in the Holy Land.

In the Palmah, he volunteered for the special "German Squad" because he wanted to be "in the forefront of the fight against Nazism." But 20 years later, he was among the first to lead a delegation of Israeli scientists and artists to Germany because "once the fight was won, we had somehow to establish a new relationship with Germany. Even then we discussed the idea of our youth meeting — encounters which, I think, are not today always as successful as they are at Karei Deshe."

In the face of the impending hand-over of their home to the Germans, Yehudit says, in an attempt at humour, "I feel the start of the Yamit syndrome."

the offices of the then minister of agriculture, Ariel Sharon. Present, among others, were Yona Rosen, Walter Katz, and his son Gideon. There were no official minutes, but from Gideon Katz, it seems clear, as Dr. Katz told *The Post*, that Sharon felt that the Karei Deshe compound ought to remain in Israeli hands, although of course the legal aspects would have to be clarified. Two months earlier, Dr. Katz had met with the chief of staff, Rav-Aluf Rafael Eitan (who had been wounded in the action in which Yoram Katz lost his life, and in which Arik Sharon was a commander), to discuss the same subject. Dr. Katz left satisfied that Rafal, too, was convinced that Karei Deshe must remain Israeli.

ASIDE FROM questions of security, it is clear that the whole matter of motivation and education for youth is dear to Rafal's heart. Neither of these considerations, as far as is known, is of overriding concern to the present minister of agriculture, Simha Ehrlich, under whom the withdrawal agreement was finalized. He is not aware of the mark Karei Deshe has left on thousands of youth from here and abroad who have camped out on the unspoiled, clean but rocky lakeshore, and who have experienced what Gideon Katz calls "a very delicate ecosystem of wildlife" in a unique atmosphere of human commitment. What is more, the beautiful old buildings attract a kind of visitor — and there are many more of them than tourism authorities appear to realize — who finds here what he could never find in the totally interchangeable look of blank modern facilities.

"Over the years, many people have told me that this is just the spot they were looking for, that we have here a little piece of paradise on earth," Yehudit Eitan told me. Of course, what they don't realize, she added, is that paradise — especially down here on earth — takes a tremendous amount of work to maintain, and not only work but determination. Incidentally, little money has been available in recent years for developing or even maintaining Karei Deshe's facilities because of its uncertain future.

IN COMPENSATION for the return of the buildings, gardens, and lakeshore to the Church, the Jordan Valley Regional Council has been allotted about 100 dunams at the southern edge of the German property.

"The condition for giving up Karei Deshe was that within six years we will construct on this land a new youth hostel and sports centre, which will retain the name of Yoram Katz," Yona Rosen, head of the council told *The Post*. In addition to this area, the regional council also has permission to retain another 400 dunams which are farmed by neighbouring kibbutzim.

Rosen added that security considerations which formerly justified an unrestricted Israeli presence in the area are no longer seen as decisive, "since the Syrians are no longer on the Heights, and especially after the passage of the Golan Law."

The outcome of the lengthy negotiations is regarded by Rosen as "a good business deal." An enormous budget must, of course, be raised for the necessary infrastructure and planned facilities, since this stretch of land, known as Hakuk Beach, is at the moment a romantic but neglected orchard reached by a pitted dirt road.

Just two years ago, during the negotiations, a meeting was held in

Hebrew would be the envy of many. I walked down to the seashore through the Karei Deshe glade recently — how much longer will we be able to? — where I have heard visitors say, "Why, it looks absolutely like Europe!" An ironic compliment, since it may soon be part of Europe. One reason for this continental quality is that the premises are clean and uncluttered, and quite an achievement considering guests may number thousands during a holiday week. I have also heard her address large groups of tough, noisy Israeli kids on what means to be a good citizen and a well-behaved visitor.

I walked past the old buildings constructed so many decades ago by the German Catholic owners interested in establishing a foothold here after the Protestant Templars had already set up several villages.

The magnificent bougainvillea, the eucalyptus, cypresses, and palms were planted by the Germans, but the Elans have added perhaps another 50 species of trees, together with a hundred or so shrubs, including a marvelous bamboo grove.

A LITTLE history above the treetops. During World War I, British and German forces fought a battle at the prehistoric tel above the hostel. During the Mandate, the Catholic order at Tabigha ran a hospice, and veteran Israelis still recall the atmosphere of those days. White-bearded Father Taepper, on his horse, appears in guide-books of the 1930s as the "uncrowned king of Galilee" (Yehudit, many years later, was described in the local press as the "barefoot empress of Tabigha"). An autographed picture of Kaiser Wilhelm hung in one of the rooms up to the War of Independence.

With the outbreak of World War II, the British removed the Germans to the nearby Mount of Beatitudes. The Germans are believed to have stayed later at Knopf's Farm. Knopf himself was murdered by an Arab during a five-grush argument over wages but till then he ran a tidy enterprise, including a well-designed pigsty whose remains may still be seen at Hakuk Beach.

During the war the place served as a rest-house for senior British officers. It was damaged in the War of Independence; then came the Ministry of Agriculture, and in 1961 Beit Yoram — and we are back to today's re-entry of the Germans. As an elderly priest observed years ago during a visit to Karei Deshe, "A 100 years is not very long in the history of the Church."

Shlomo believes that the German Catholics, at the loftiest level of appropriate behaviour, could not have done better than allow Beit Yoram to exist, and help develop its ecumenical aspects. Seminars on history and religion could be organized; gentle volunteers at kibbutzim might be given a day of spiritual reassessment at Karei Deshe for every month's work. The details are all clear in his mind, a constructive plan for what may soon be Paradise Lost. But Pope John XXIII has been dead for nearly 20 years — by coincidence, since just the time these negotiations started.

In the meantime, the government expropriates land when somebody decides that it should, but otherwise scrupulously honours contracts entered into a century ago between Catholics, Druse and Beduin, within the legal framework of the Ottoman Empire.

Lucien Harris dug out an issue of the *London Jewish Chronicle* dated September 7, 1934, and sent me an article "by a Palestine Anglo-Jew" on signs in Pnglish, a term coined by the late Edwin Samuel to describe "English as she is spoken and written in Palestine."

Lord Samuel and the Sage of Rehovot, the late Julian Meltzer, had the finest collections of Pnglish in the world and some eight years ago I raided their files and shoeboxes to write an article on the subject. Apart from enjoying such authentic classics as *The Slaughterer Kills Himself Regularly Every Morning at 9.00 Prompt and Establishment for Groceries, Stamps, Honey and Other Musical Instruments*, I revelled in the sweet simplicity of items such as *Horses for Sale. And Carpentry or The Shop Has Went Across the Road*.

The *Chronicle* article is, to judge from the internal evidence, probably the work of Meltzer. There are far too many items to quote, but I was especially grateful to Mr. Harris for *Factory of Works*, which is uninformative to the point of churlishness, *Boots Shining* which by contrast is dazzlingly clear, and a hotel sign that must have been nixed from Lewis Carroll's *Loggings: Entrance Sideways*.

That the grand old tradition is still flourishing was made abundantly clear in the photograph of a sign on the shores of the Kinneret supplied by a reader who wishes to remain anonymous. The notice, in three languages, warns bathers of a dangerous undertow when a westerly breeze is blowing. The Pnglish version, which may well have been influenced by Edward Lear, reads: *Danger of Sweeping by Western Winds*.

Leslie Rayne was so carried away by the wild beauty of a sign he came across in Tel Aviv that he photographed it in colour in Long Shot, Medium Shot and Close Up (see illustration) and sent me the lot. Spurious Paris is not only ap-

EVERY OFFICE seems to come equipped with at least one amateur astrologer. Ours once cornered me, suspecting that I was in urgent need of a horoscope.

"What's your sign?" she demanded. "Charles S. Berlyne & Son, Bespoke Tailor," I answered readily, though truth to tell, the sign actually read:

Bespoke Charles S. Berlyne Tailor & Son

Come to think of it, I may have palmed this sizzling bit of repartee off on you before. "How is it," La Rochefoucauld asked, some three centuries ago, "that our memory is good enough to retain the least triviality that happens to us and yet is not good enough to recollect how often we have told it to the same person?"

Being on the receiving end, so to speak, you may recall that on Erev Pessah I devoted a column to Signs and Wonders, though I would be the first to admit that Deut. 26.8 was somewhat eclipsed by Mammon in the shape of Israel's banking chains and their increasingly similar trade marks.

This elicited quite a large number of replies. So many, indeed, that I am confidently looking forward to the day when I can leave the spade-work for the column entirely to our readers, thus enabling me to spend more of my time in charitable work such as distributing nourishing scraps, improving tracts of an uplifting nature — and second telephones — to the needy.

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propriate for the shadier kind of garage, I feel, but has become suitable for most of the trade now that garages have sprouted those optimistic notices disclaiming responsibility for theft, damage, etc.

These are, to say the least of it, of dubious legality and are mainly intended to discourage the faint-hearted from even considering litigation.

I HAVE to confess (I believe, M'Lud, that I must have had some kind of blackout) to having been involved in the manufacture of spurious signs myself. One summer vacation was spent painting a gigantic necktie, four storeys high, to hang in the well under the dome of Lewis's Manchester store. As shoppers leaned over the railing on each floor to admire the monster, a carefully placed sign informed them that *Spots are Popular*, a statement that depended less on a truth universally acknowledged than on the desperation of a management lumbered with an enormous stock of unsaleable haberdashery.

My handiwork enjoyed a brief local fame and is now long forgotten — unlike a sign only half its size that is still fondly remembered by a whole generation of Mancunians. Running the length of a two-storey building in Oxford Street, it boasted: *Wadsworth's Organ Works*.

FIXED SIGNS are of comparatively recent origin. The earliest proclamations were spoken or even shouted. Xerxes, for instance, set up chains of soldiers to relay messages that were literally shouted from one end of Persia to another. It took 24 hours to make the journey from the Aegean to the Indian Ocean, though whether as in the *telephone*

Hoarse soldiers



WITH PREJUDICE / Alex Berlyne

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children's game, messages finally bore any resemblance to the original text is not known. Britain's tricorn-hatted Town Criers ("Oyez! Oyez!") are the direct descendants of these hoarse soldiers.

An intermediate stage in the dissemination of information is to be seen in the procession of "five tall-whitethatched sandwichmen" advertising H.E.L.Y.'S, who wander through James Joyce's *Ulysses*. You can still see sandwich-board men, resembling nothing so much as an accident with a deck-chair, in London's West End, advertising obscure cafés and London Transport's lost property office.

Recently, a stretch of the Sussex coast was open to nude sunbathing, occasioning headlines such as "All Things Brighton Beautiful." It was of press photographers committed indecent exposure; and Peeping Toms, parked along the promenade, were given "a right dressing down" by specially appointed wardens. In the fullness of time, an evangelist appeared among the sinfully bared bottoms. He, in his turn, bore a particularly appropriate inscription on a sandwich board: *The End is in Sight*.

It is my sad duty to have to report that Brighton's hedonists turned their backs on eschatology, preferring the certainty of toasting even on the beach to debatable doctrines of divine judgment and roasting in eternal hell-fire.

There are, however, signs that bear incontrovertible truths — a category that has always intrigued me. One of these used to be prominently displayed in the window of a restaurant in High Holborn and paraphrased with admirable conciseness page 633 of the

28th edition of *Gray's Anatomy*, even though the petty-minded pointed out that it merely stated the obvious: *Seats at the rear*.

It is no secret that some School Certificate subjects are still a mystery to me (maths into some won't go) and I still need convincing that Boyle's Law isn't something to do with acne. But even with my rudimentary physics I recognized the accuracy of the observation that adorns a series of signs along Britain's M1 motorway:

Stainless Steel Sinks.

The M1 also used to feature rather ominous official notices that read *Bear right ahead*, frightening timid motorists out for a Sunday spin. Before they could decide whether they were due to come face to face with Winnie the Pooh or some enormous grizzly, they'd be relieved to come across another sign informing them *Bear left for the North* and they'd roll down their windows again.

Even though the road to Hull is paved with good intentions, the city itself is full of shoe-shops adorned with signs that indicated the danger was not past: *Best hide*.

By this time the nervous driver would be only too ready to accept the advice stencilled on the packing cases being carried by the trucks which overtook him in the fast lane: *Collapse and return to Bedford*.

Is it because British nerves are worn to a frazzle by signs such as these, that the Post Office vans seem so hesitant and unsure: *Royal ER Mail*?

THEY ORDER these matters better, as Sterne pointed out, in France. A couple of years ago, in the central square of St. Quentin, I almost suffered a *crise de nerfs* when faced with a couple of signs that embodied Cartesian dualism run riot. The first bore an arrow pointing to the left and *Toutes directions*. Next to it was another sign pointing to the right and *Toutes autres directions*.

Descartes' conception of the divorce between the physical world and the mind is not, however, confined to his native country. I once knew a medical student who had stripped a roundabout in Cheshire of almost 30 traffic signs and had reassembled the whole collection in the cellars of his ancestral home.

For some reason, this sort of wholesale larceny generates tremendous respect in student circles; and I have no doubt that the famous sign affixed to a wall near the university in York, presumably ordered while the professor of logic was having one of his off-days, was intended to discourage jolly japes and wheezes of this sort. The only cast-iron paradox in the world, it reads: *Anyone removing this notice will be prosecuted*.

The all-time classic in this category was the sign that stood on a small hillock in the middle of an open field at Menston, which is about 40 kms. from York University but significantly close to a large psychiatric hospital. This sternly warned: *It is forbidden to throw stones at this notice*.

I like to complete the circular logic of the text by imagining that it was intended for people like Hilaire Belloc's Sarah Byng, "a most uncultured girl," who came across a notice

On which was painted plain and full BEWARE THE VERY FURIOUS BULL

Alas! the young illiterate Went blindly forward to her fate. And ignorantly climbed the gate. There were once signs posted all

over London's West End which belonged to the same school as the Menston signpost and explored the same ambiguities of the third dimension as Escher's woodcuts of structures that could not possibly exist in our world and in which, to quote Gombrieh, "terms such as 'up' and 'down' and 'right' and 'left' have lost their meaning." These signs stated with admirable economy: *Cab Rank for I Cab*.

They were presumably the work of the Master who lettered the notice that once adorned the window of a butcher's shop in the Earls Court Road: *Try Our Pre-war Sausages*.

He was still at it quite recently. Last year a notice in the Design Centre in the Haymarket attracted a small crowd to one exhibit. This read: *Vandal-resistant telephone kiosk. This exhibit is fragile. Please do not touch*.

Having long been inured to the linguistically implausible (the Festival of Britain in 1951 even included a Nonsense Pavilion), the British take this sort of thing in their stride and it is only when they get abroad that they run into difficulties. They are amazed by the doom-laden notices in American hotel rooms that inform guests that *Your day ends at noon*, and the highways and turnpikes absolutely bewilder them. The first time a British driver ventures out on to an American road, he finds himself making illegal U-turns or going into reverse gear when he comes across one of those signs that unequivocally order: *Do Not Pass*.

"A gentleman," said Mr. Smangle to Mr. Pickwick "must expect reverses."

IT IS difficult, I know for Israelis to understand slavish obedience to traffic signs (some time ago, I counted 17 cars arriving over a four-hour period at the *Jerusalem Post* by a route that ignored a one-way street sign; some of them, by a process of perverse casuistry, reversed the whole length of the one-way street).

I believe the British have been cowed into submission by being exposed to London's traffic signs. Michael Leapman used to feature these in *The Times* Diary from which the illustration below is taken. The sign was photographed in Thornhill Road, Islington, by Adam Roberts who likened it to a *Times* leader:

"It takes an unnecessarily long and circuitous route, veering first to the left and then several times decisively to the right, before ending up in a position which has the twin disadvantages of being definitely to the right of centre, and depressingly close to where the reader started off from anyway."

(Next: Young Girls Wanted for Pickling and Bottling)

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Spring into action



For, lo, the winter is past,
The rain is over and gone;
The flowers appear on the earth,
The time of singing is come,
And the voice of the turtle is heard in our land.
The fig tree puts forth its green figs,
And the vines in blossom give forth their fragrance.
Song of Songs, 2:11-13

In Israel, spring is a force to be reckoned with; it moves some to poetic expression, others to love, and lures almost all Israel's residents out of doors. It's a glorious — if brief — time for hikes, picnics, camping and outdoor sports, before the summer heat descends. Flora and fauna are suddenly and abundantly visible, delighting the eye and lifting the spirits, despite an indifferent economic and political climate.

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Distant drums

FIRST published in 1979 and now reissued in paperback, this novel preceded by two years the author's spectacular success, *The White Hotel*. The first novel may be seen as something of a warm-up exercise for the second. In itself, *The Flute Player* is an intriguing and often inventive fantasy. It is less ambitious than *The White Hotel*, however, and ultimately is much less effective.

The book is dedicated to Anna Akhmatova, Osip Mandelstam, Boris Pasternak and Marina Tsvetayeva, and its story is a tribute to that quartet of remarkable Russians and to other artists who have suffered or still suffer under totalitarian regimes.

Set in an unnamed time and place, the story's central figure is Elana. Herself no artist, Elana nonetheless is catalyst, muse, inspiration, nurse, companion and lover to a progression of painters, sculptors, poets, dancers and others. Elana is also a litmus test of her friends' artistic freedom. When they are permitted to create, she is young and gay and beautiful. When the regime

THE FLUTE PLAYER By D.M. Thomas. London, Picador. 156 pp., £1.95.

S.T. Meravi

burns books and imprisons artists, Elana becomes spiritually crippled, entering into loveless marriages or actually prostituting herself on the streets.

THE CLIMATE of creative expression in this nameless city is tempered by capricious winds. War, revolution and confinement in labour camps are bad enough, but the artists also suffer from incomprehensible cycles of censorship, rehabilitation, celebration and relegation once again to non-personhood.

The pernicious whimsy of this theme of art under totalitarianism is reflected in the manner of the novel's narrative. The story has a fairy-tale quality, something along the lines of once-upon-a-time-in-a-wicked-kingdom. There is no

specificity of time, place or personality. The figures who flit through as Elana's acquaintances throughout the book rarely speak; and when they do, it is only to paraphrase notable quotes from such artists as Baudelaire, Dante, Emily Dickinson, Shakespeare, Sylvia Plath, and the four Russians to whom the novel is dedicated.

As a result, the reader may approve the author's intentions, admire his techniques, and sympathize with his symbolic figures. But we are never any more engaged with the characters' problems than we are with Frodo's. The surreal nature of the narrative forever distances us from the situation, which is rather a pity, since bridging that distance is needed for comfortable readers in the Free World to comprehend the problems in the Eastern bloc.

What is equally off-putting is that Thomas falls under his own spell at times and tends to rhapsodize, often magically but not to much point. Example: "Perhaps the dream existed to permit her friend to live, as falling stars permit the flight of starlings, as the stillness of the birches permits the racing of zebras."

Still, what is evident in *The Flute Player* is the author's high purpose and intense commitment to his materials. It is to his credit that within two years he could mould his imagination with the clay of psychology and politics to produce the utterly convincing novel of character and crisis, *The White Hotel*. □

Four Poems on War and Peace

Yehuda Amichai

a.
In a small garden not far from my home
there's a marble tablet with the names
of dead soldiers on it, written clearly
and in order, one after the other
like a list of tenants at the entrance
of a large, empty building.

b.
I think about that redheaded man
who fell here, and of his husky-voiced wife.

I think about the husky-voiced wife
of the man who died years ago.

And I think how that husky-voiced wife
is now a quiet woman.

The real abortions are those
who die in war.

Against that
there is no protest.

c.
Once a bomb exploded
next to a butcher shop:
the slaughtered meat
was butchered again and again,
but it doesn't hurt any more
and there's hardly any blood.

Altar ego

Jennie Tarabulus

ANDREW GREILEY, the iconoclastic Catholic priest from Chicago known for his TV and news column blasts at Church hierarchy and dogma, now writes a first novel *The Cardinal Sins* (Warner Books, \$12.95), about love, sex and religious restrictions which may anger his colleagues and superiors but not the reading public.

The story is about two Irish Catholic boys in West Chicago who become seminarians. One eventually attains the rank of cardinal, the other is a renegade parish priest and sociologist. Love affairs physical and Platonic challenge their conscience and celibacy. As if this isn't enough, Greeley takes over the Machiavellian intricacies of the American Church, and even of the Vatican itself and the Curia. He has some rather lurid passages about sexual politics and the Roman aristocracy. This shouldn't shock anyone familiar with Italian history, but the fact that a priest records these shenanigans gives them a new fillip.

Why did he write the novel? His defence is that writers for centuries have used stories to express their views, and he observes that "the sex isn't that steamy." He knows the novel may undermine his position as a serious thinker but he believes "readers will in the end judge it as a moral story."

Certainly Greeley will reach a wider audience than through his teaching, preaching and professional writing. It is hardly surprising that *The Cardinal Sins*, with its daring cover, reached the best-seller list. The writing is mediocre but the theme is off-beat. Love affairs and church scandals will sustain the reader to the very last sin.

INCREASED interest in women's issues has generated a long list of female-oriented books. The problem is that not every woman's book is necessarily practical or even readable. On the other hand, some deserve recognition as fine pieces of literature, yet never get the attention they deserve because they are sloughed off as "feminist literature."

Unfinished Business, which attempts to explain the connection between women and depression, falls into the second category. Perhaps because the author is a journalist and not a professional psychologist, the book is written in simple, understandable, language.

Scarf explores the range of experiences in women's lives, emphasizing those which tend to cause depression.

Her main thesis is that unresolved "pressure points" from younger years later impair the growing up process, the acceptance of responsibility and the transition from child to adult. She argues that depression results from these unresolved conflicts in the early years and presents her case chronologically with chapters headed Teens, Twenties, Thirties, etc. She presents case histories and interviews with women in therapy for depression, emphasizing the connection between their unresolved past — their "unfinished business" — and their present state of emotional unease. Unfortunately, she comes to no conclusion concerning her research other than the most obvious one: If one is suffering from depression, one should see a therapist.

This inconclusiveness is the book's greatest weakness. There is also an appendix and a test to determine if one is suffering from depression. This only detracts from the intended seriousness of the work.

Shared Intimacies explores the intimate sexual experiences of a varied cross-section of women: married, single, teenager, elderly, lesbian. Instead of presenting a clinical study comparable to the Hite Report, the authors have succeeded only in writing something very much like a pornographic novel and more suitable for Penthouse Forum than academia. It is a mistake to classify this book as women's literature; indeed, *Women Against Pornography* should denounce it.

Although clinical terms are sprinkled generously throughout the text, the book is essentially an adventure in voyeurism. I felt like I was being invited to a sex show (with exotic positions found in *Chapter Three — Gourmet Lovemaking*). The authors stoop to recommend this section as a how-to-guide for all interested parties.

Levine and Barbach focus on topics that most people have always



"Once a Week is Ample," compiled by Gerard Macdonald (Hutchinson, £2.50), is a side-splitting collection of doctory quotations from the most eminent Victorian authorities "on the Conjugal and the Carnal Relation."

The distaff side

UNFINISHED BUSINESS, by Maggie Scarf. New York, Ballantine Books. 622 pp. \$3.95.

SHARED INTIMACIES, by Lonnie Barbach and Linda Levine. London, Corgi Books. 432 pp. £1.75.

SUCH A PRETTY FACE — Being Fat in America, by Marcia Millman. New York, Berkeley Books. 233 pp. \$2.75.

EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT TAMPONS, by Nancy Friedman. New York, Berkeley Books. 172 pp. \$2.50.

WOMEN, SEX AND PORNOGRAPHY, by Beatrice Faust. London, Penguin Books. 250 pp. £1.95.

Sandra Smith

considered too private to talk about. There is no attempt at analysis. And women's fears, successes, and failures are not dealt with simply as anecdotal material.

WHILE *Shared Intimacies* can be considered a sexual exposé, *Such a Pretty Face* is an undressing of a different sort. It is a look at the experience of being fat and female in America, although the location is not particularly germane. The experience of being overweight in a world that extols the thin is the theme of the book.

Although Millman deals with the subject with sensitivity and empathy, it is difficult not to laugh at the plight of these people.

Millman begins by dealing with

the various organizations for the fat and their varied philosophies. Later on she attempts to analyse the psychology of fat people from what they say, but she does it in an unprofessional, unorganized way. About the only conclusion I could draw from her case studies was that the overweight are extremely neurotic. But aren't we all, in our own way?

Unfortunately the book becomes almost obscene in the attention it pays to the small details in the lives of those whose existence revolves around food. An interesting fact is that most of the fat people in America, and maybe in the world, are women. This revelation is glossed over, while a lot of space is devoted to the men who are attracted to these women.

Millman provides us with a leering look into the private lives of fat people: their cravings, fantasies, neuroses.

IN CONTRAST *Everything You've Always Wanted to Know About Tampons* is relevant and useful for today's woman. The book was a result of the recent revelations about Toxic Shock Syndrome and the use of certain tampons. The book states that Toxic Shock Syndrome affected 941 women, 73 of whom died before the connection was made between the disease and tampon usage. This startling discovery led to a re-examination of the tampon and its relevance to women in the present time.

What Friedman has to say could easily have been condensed into a five-page article; nonetheless, she does deal with some important questions in a well-written, informative manner.

Being a political feminist, I agree readily with Friedman's case. The core of her argument is that, despite the tampon's essential role in most women's lives, it is neither designed by women nor marketed with women's safety in mind. She concludes that men have control over the entire industry and that they use this control to benefit materially while intentionally keeping women ignorant of the medical consequences.

Today's tampon is based on a type first developed in the '30s, when different fibres were used. Although every package of tampons states that a Doctor (with a capital "D") to intimidate those who question it) developed them, Friedman could not discover the name of even one of these medical authorities. In the '30s, only pure cotton fibres were used; today, mostly synthetic fibres are used. These changes have taken place without women being consulted. No woman gynecologist was asked to determine whether these changes would have long-range detrimental effects.

The chemicals that are used in tampons to assure extra-absorbency or as deodorants are never listed on the package. A woman must insert the tampon into one of the most sensitive areas of her body, yet she doesn't even know exactly what it is she is inserting. A woman with an allergy to certain chemicals could suffer serious damage before discovering the cause of it. Toxic Shock Syndrome, for instance, killed at least 100 women.

This may not be literature, but it is an important book for our times.

Women, Sex and Pornography is another serious work. It looks at some generalizations about the relationship between women and pornography. Until now, women's reactions have not really been examined in the way Faust succeeds in doing. The women's movement in general has also largely ignored the question. Faust is neither happy nor dismayed about the prevalence of porn; instead, she attempts to explain the role porn has in society — for both men and women.

Referring to Kinsey, Masters and Johnson, and others, the author argues that the different physiological makeup of the sexes results in different visceral reactions to pornography. She also explains the misconceptions and stereotypes surrounding the subject of women and pornography, and destroys much of the feminist argument that women respond equally to porn. On the other hand, she also destroys the macho argument that women aren't aroused at all by porn. In short, Faust is more interested in finding out the truth about women and pornography than in trying to justify anyone's cause. □

Summing up

HOW I COMMITTED SUICIDE: A reverie by C.L. Sulzberger. New York and New Haven, Ticknor and Fields. \$11.95.

Ed Grossman

TO WRITE about being old and living alone is hard. The job takes even more courage, honesty and wisdom than writing usually does. If any of these qualities are greatly lacking, the result is poor, for which the writer may be excused on account of his age and loneliness.

C.L. Sulzberger may be excused. "It is logical that I should decide to kill myself," he writes at the beginning of this book, and explains that having become a widower and been eased out of his post as correspondent for *The New York Times*, he has nothing to live for. That's not sufficient explanation, of course. "I have become the survivor of a dwindled circle... who helplessly detests his role..." this explains somewhat more. What is most nearly illuminating and convincing are passages like, "In all my long life I have never done a single thing of which I could be genuinely proud: no act of true courage, generosity, sacrifice or even pure kindness."

A man of a certain age who thought that about himself might well be in a suicidal frame of mind. It would be like doing your *heshbon nefesh* and arriving at a sum of zero. This would be terrible. It would also, if put in the form of an autobiographical confession and illustrated by memories, be quite a book. It would prove the proposition that if tiny man, no matter how vile or how ordinary, were to write the truth about himself and his life, he would make a book which would change the world.

SULZBERGER, like most of us young and old, doesn't have it in him to tell too much of the truth about himself, either to himself or to the world. The passages of confession, and hard self-assessment here are few, and never illustrated by the memory of specific failure or cowardice or selfishness or meanness. Sulzberger's anguish and despair may be real in real life. In his book, due to a common lack of courage, honesty and wisdom, they're unreal, unbelievable. Nor is his plan to kill his dog and then himself credible. The "reverie," as he calls it, is charming at best.

He drives around Europe with his beagle. The animal is totally unlike other dogs. "Christopher, even as a puppy, bore a remarkable facial resemblance to a Greek Orthodox saint, Saint Christopher Cynocephalus." The dog is Sulzberger's last friend, and he is treated too well: "Christopher's second-favorite restaurant, after Lucien-Carlton, is La Fontaine de Caillon, better known as Chez Pierre. In each of these he is always welcomed by the *maitre-d'hotel* who will have had his usual meal of lightly grilled beef and croquettes. Vichy prepared in advance." Such is the cute and cloying tone that generally colours Sulzberger's supposedly suicidal book.

To those who pass up *How I Committed Suicide* but want to read contemporary meditations on, respectively, suicide and travelling with a dog as companion, I recommend A. Alvarez's *The Savage God* and John Steinbeck's *Travels With Charley*. □

Life in your hand

HANDWRITING ANALYSIS SELF-TAUGHT by Joel Engel. New York, Elsevier/Nelson Books. 215 pp. \$6.95.

Nahum Itzkovich

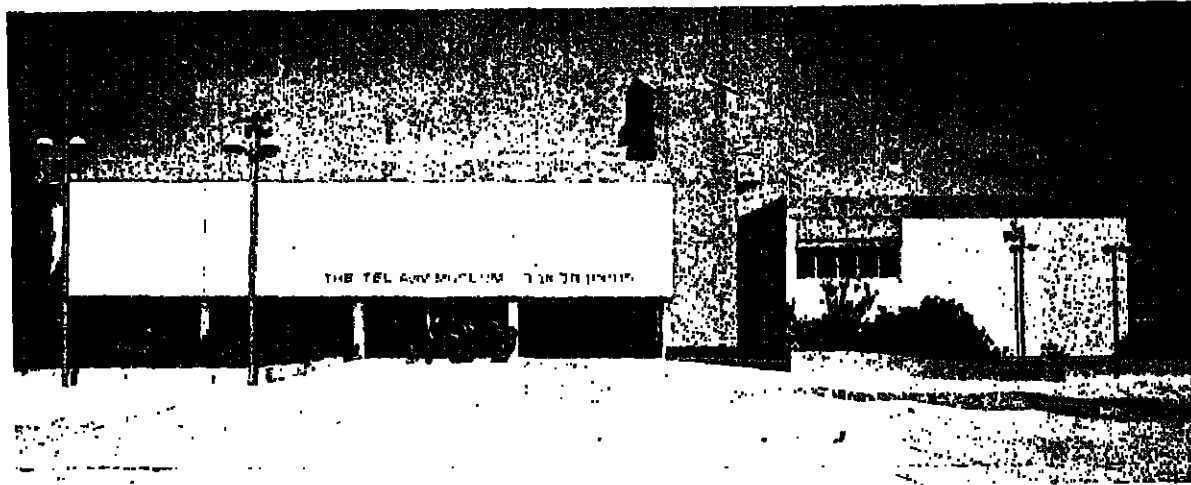
wrote in a hand that characterizes a "more spiritual" person. But Engel fails to explain how, and prove whether the boyfriend, indeed, changed his behaviour, and not only his handwriting.

The book, clearly and fluently written, is an attempt to provide keys to information that can be obtained from handwriting analysis. It resembles a collection of recipes — like a cookbook — that produce a specific output if you use a certain input. Engel does not go into his subject in depth and he fails to provide scientific experimental bases for his conclusions.

AN INTERESTING chapter describes how one can reveal physical distor-

ances and can locate the malfunctioning part of the body from handwriting analysis. But the argument is weakened by the author's admission that these signals appear only sometimes and not consistently.

The layman may find the samples of famous people's handwriting the most attractive feature. Sigmund Freud, Jacqueline Kennedy, Charles Darwin, Marilyn Monroe and David Soul (of *Sleazy* and *Hitch* fame) are among the personalities whose psyches are revealed by their writing. The book may not serve as a comprehensive and basic textbook for graphologists, but it can be an aid for the beginner. □



MEIR DIZENGOFF

HAIM GAMZU

MARC SCHEPPS

A Tel Aviv Jubilee

Gil Goldfine

"My last request of the citizens of Tel Aviv: I have devoted much of my life to this city. Now, upon my departure from you, I entrust to your care this last born, this child of my joy, the Tel Aviv Museum. Look after it, for there is blessing in it, for it will bring honor and glory to our city... If you cherish my memory, make a generous donation and ensure the survival and future of this institution. Then I can rest in peace amongst my people, in this beloved city which has been my heart's desire all my life."

MEIR DIZENGOFF (Article 14 of his last Will and Testament).

THE Tel Aviv Museum first opened its doors on April 2, 1932; the city's population was then a scant 50,000. In the same building, 16 years later, the State of Israel was declared; the fledgling Yishuv then numbered only 650,000.

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Earlier, the first meeting of the Museum's first Board (which included Haim Nahman Bialik, Dizengoff, Shoshana Peretz, Haim Harari, I.L. Goldberg, Maurice Lewin, Yisrael Rokach, S. Ben-Zion Oshman, and Menachem Dinkelsblum) made a decision to list all Jewish artists and Jewish collectors everywhere, in order to purchase works or, if not, to gift.

In 1931, Dizengoff, who had little understanding of art but who was totally involved, formulated, together with his two main advisors, artists Hermann Struck and Marc Chagall, the institution's operating structure: its task: to collect and exhibit modern Jewish art (by Jewish artists from the 18th to 20th centuries); art devoted to Jewish themes; together with portraits of famous Jews; reproductions of biblical art; and finally, a department for ethnographic and

Jewish folklore. Committees of Friends of the Tel Aviv Museum were established in England, France, Belgium, Austria, Germany and America.

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THE inaugural day was chosen to coincide with the opening of the First Maccabiah Games in Tel Aviv and the traditional "Adloyda" Purim parade.

The museum's inaugural exhibit occupied just 200 sq.m. of hall space. Funnily enough, it included miniature plaster casts of works by Michelangelo and Rembrandt. Artists included in the first exhibit were: Avni, Ben-Zvi, Blum, Gilksberg, Gutman, Hendler, Levanon, Lubin, Melnikoff, Paldi, Rubin, Schorr, Steinitzky, Tager, Tichö and Zaritsky. Europeans included Vlaininck, Ensor, Utrillo, Chagall, Lesser, Ury, Hans Orlöf, Modigliani, Beckmann and Louis Corinth.

Historical documents point to the strongly opposing positions of Dizengoff and Chagall. The former was not overly concerned with selectivity, while the latter stood adamantly opposed to including anything but the very best.

Because of this friction, Hermann Struck, a resident of Haifa at the time, was tapped as Dizengoff's main adviser and was consulted on every matter relating to the Museum before it became operational.

A second problem, one that still reverberates today, was the relationship between the Museum and the Association of Painters and Sculptors in Israel. The Association had traditionally requested greater autonomy over objects of art to be included in the Israeli

wing, participation in decision-making processes and more opportunities for group and solo exhibits by Association members. Today, the Museum has bounded ahead, while the Association remains unable to put its own Artists House in order.

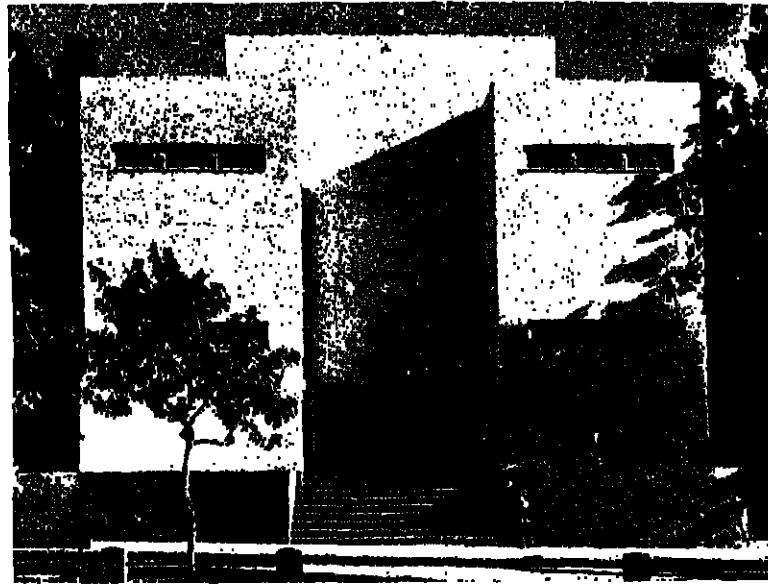
In June, 1933, Dr. Karl Schwarz, former director of the Jewish Museum in Berlin, was appointed the Museum's first director. One of his first achievements was to establish a Department of Graphic Arts which, through his personal efforts, grew rapidly during the late '30s. By 1938 the Museum could claim 400 paintings, 90 sculptures and more than 6,000 drawings, watercolours and prints. The library, having opened that year under Schwarz's direction, contained 3,000 volumes.

In 1936, six months before Meir Dizengoff died, the architect Carl Rubin was commissioned to make extensive interior and exterior alterations at Bet Dizengoff. He enlarged the exhibition space to 400 sq.m. and created a facade that echoed the meeting of the Corbusier and Bauhaus styles.

THE Tel Aviv Museum has recently completed a thorough survey of historical documents and photographic material that places the early years of the Museum in proper perspective. Working on the project for more than a year, Tami Katz-Freiman, Director of the Museum Archives, rummaged through hundreds of files and thousands of letters, memos, invitations, minutes, clippings and catalogues as a prelude to organizing a full scale reference and index file related to the Museum's history.

The preliminary results have been prepared as a report and will be published this month in the Museum's first Annual. A didactic exhibit "Dizengoff House, 1930-36" offers a look at the documents and information included in her research paper. (Tel Aviv Museum, Haifa Hall).

After several years without professional leadership, the Museum invited Dr. Gamzu to return. He was Director from 1962 until his retirement in 1976. Gamzu was responsible for expanding the Museum's international



Dizengoff House in 1926 and 1936.

In the war years, between 1947 and '49, Haim Gamzu, then an art critic for a local newspaper, headed the Tel Aviv Museum.

Among the key figures in the development of the Tel Aviv Museum is Moshe Kanyuk, the Museum's first Secretary, who continued in his post for 31 years until retirement in 1962. Kanyuk also assumed the Directorship between various official appointments ('31-'33, '49-'52, '59-'62), and was also responsible for organizing the exhibits of Dutch Painting, French Art, "Family of Man," Chagall Paintings and Works by Van Gogh. Kanyuk initiated the Museum's first concert series in July, 1936.

IT WAS NOT until 1952 that Dr. Eugene Kolb was appointed the Museum's second official director, a post he held until his death in 1959. During Kolb's term, the Museum's collections grew rapidly and a second floor was added to the building; the Helena Rubinstein Pavilion was also dedicated.

Kolb was an excellent judge of quality and sensitive to advanced trends in contemporary art. His support for the New Horizons group led by Zaritsky, Strelchman, Mairovich and Stenatsky and his involvement in the development of the group's philosophy and style, was invaluable.

Kolb's sympathetic attitude towards the many artists that poured into the country from Europe and via the general surge of immigration during the '50s, was also a great asset. The Peggy Guggenheim Grant for Abstract Art, the Museum's first important donation of post-war painting, was received during Kolb's reign.

After several years without professional leadership, the Museum invited Dr. Gamzu to return. He was Director from 1962 until his retirement in 1976.

Gamzu was responsible for expanding the Museum's international

collection, intensifying the exhibition calendar and establishing educational programmes. He created the positive atmosphere that led to the construction of today's modern premises in King Shaul Boulevard. Without Gamzu's devotion and tenacity — and clear vision — it might never have been built.

The present building boasts floor space of 12,000 sq.m. There are four huge exhibition halls, a print room, two auditoriums, a library, workshops, a cafeteria, offices, restoration facilities and a 5200 sq.m. sculpture garden. The Museum's work force had jumped from one (secretary) in 1932 to nine in '49, '64 to '59 and 127 today.

The day the Tel Aviv Museum moved to its new building on King Shaul Blvd. (April 19, 1971) an all-day Gamzu began to release the reins and Marc Schepps was appointed Director in 1976. Surrounding himself with a young group of vital young curators like Sara Breitberg-Semel, Nehama Gurainik and Micha Bar-Am, Schepps quickly imposed his own brand of curatorial sponsorship. He insisted on showing avant-garde Israeli art and on bringing important exhibits from abroad. But the attention and support paid to local talent has been his most important contribution.

In addition to expanding the Museum facilities into a full cultural institution, Schepps has maintained excellent relations with Friends of the Museum both in Israel and abroad. His aim today is to secure for the Museum as many first rate works of art as possible, so that the permanent collection can sustain itself as an educational tool.

As envisioned 50 years ago by Dizengoff and Bialik, the Museum is at the nucleus of Tel Aviv's cultural life, providing concerts, films, lectures, educational facilities and of course a first class operation as an art museum.

Fount of Israel art

Gil Goldfine

TEL AVIV Museum's Jubilee is being marked with a comprehensive look at art in Eretz Yisrael of the 1920's, the true founding generation of Israel art.

The last time the Tel Aviv Museum hung a show devoted to this period was in 1957 (under the directorship of Dr. Kolb).

Art created here between 1920 and 1930 flowered in a pluralistic atmosphere. Cezanne-cubist trends were as important as the Eastern European folk art style, or the boldness of the post-Impressionist and Expressionist art. Out of all these, many artists of the period created "orientalized" images of the mysterious East, "Little Tel Aviv," and the landscape glorifying the Zionist dream. This special style has become synonymous with the period and is probably the only one that ever developed here as an independent national statement.

"The Twenties in Israeli Art" is devoted to paintings by 36 artists culled from 70 private collections (sculpture of the era found its outlet mainly in the erection of monuments and is described only in documented form).

The Twenties were fruitful years. Art proliferated, immigration was growing and Tel Aviv became the centre of commerce and ready money. At the close of the decade the Tel Aviv Museum became a reality, a partial answer to the needs of the art community. Frustrated at times by the policies of the Museum, which was founded to collect Jewish art from all over the world, the artists built a hut adjacent to the Museum. This alternate exhibition space was known as the *Tzif*.

The 36 artists on show were, in the Twenties, mostly in their own twenties. Young impressionable and very much part of community life, they worked alongside businessmen, scientists, labourers and farmers, putting into their pictures the dynamic life style of the Yishuv.

A distinct advantage of this show is an opportunity to survey a full range of works by one artist. Nahum Gutman is represented in several styles, from his neo-Renoir nudes to the "Arabesque" figures placed in exotic landscapes. His portrait of Yehoshua Ne'eman is solidly painted and so sound that it sits somewhere between Fayum and D. Chirico.

The dozen of the era, Reuven Rubin did portraits and semi-naïve landscapes that captured the essence of life in 1925. A double portrait composed around flattened, humorous images, has not been exhibited for many years and is from Esther Rubin's personal collection.

Strong works by Gilksberg point more and more to his influential position and importance as a central figure in Eretz Yisrael painting. He



Reuven Rubin: Self-portrait with Esther, oils, 1929.



Siona Tager: Young Girl, oils, 1924.

was a marvellous draughtsman and a lover of the muted palette, akin to symbolist-expressionists like Schiele. Siona Tager must also be placed in the forefront of any list of prominent painters of the period. Her portraits are excellently painted and injected with defined personality and painterly vitality.

Imaginary, satirical and surreal animals, the hallmark of Paldi's mature oeuvre, are in contrast to several of his early formalist, heroic portraits and landscapes, none of which sustain the inventive power of the later works.

A surprising canvas by Lili Vinovsky, "Bride and Groom" (1925-27) is a mixture of Malise, synthetic cubism and a spoonful of Eastern European folk art. Lubin's early experiments with analytical cubist canvases, in black, white and grey, are quaint searches for a new mode but distant from his true nature.

Representing the link with the next decade is the younger generation of painters which included Holtzman, Hendler, Strelchman and Zaritsky, the latter painter of individual talent who has consistently stayed ahead of his peers.

Other familiar names: Castel, Avni, Tenne, Levanon, Mokady, Navon, Frenkel, Constan and Sheml.



Nahum Gutman: Portrait of Yehoshua Ne'eman, oils, circa 1924 (from "Art of The Twenties" at the Tel Aviv Museum).

"The Twenties in Israeli Art" does not aim to encapsulate and define the strict boundaries of ten years and 36 artists but attempts to succeed — at positioning their art as a living, viable force within a comparable, dynamic society.

This exhibition, and the accompanying catalogue were made possible through the generous assistance of Ayala Zacks-Abramov, the Tel Aviv Foundation for Literature and Art and the Israel Discount Bank. (Tel Aviv Museum, Zacks Hall).

AN ADJUNCT to the "The Twenties" is a vast pocket exhibit of photographs of early Tel Aviv by Avraham Soskin and Shimon Korbman, which offers a look at the prevailing architectural styles of the times, an educational-historical survey that examines the exotic parapets and domes side by side with the spartan elegance and balanced volumes of the Corbusier and Bauhaus approach.

Two other large Jubilee shows will be reviewed next week. One is "Masters of Modern Art," 70 works loaned by collectors in Europe, U.K., the U.S. and Israel. The second is "City of Art," the Berlin Seaport at the Turn of the Century, prints and drawings in the museum's collection.

Different strokes

Meir Ronnen

"ON THE SURFACE" is an object-lesson in how a museum should use local holdings to present an aspect of the march of art history. Israel Museum Curator Stephanie Rachum took as her starting point the fact that for four centuries, European painting was smooth surface, until the Impressionists came along with a new idea of what paint surface and finish should be. Paint, previously largely a means to an end, now had a value in itself (though, truth to tell, paint quality and brush stroke quality had begun to make itself felt long before then). It rose from the surface.

This thoughtful and impressive show opens with a painting of Bethlehem by Britain's Edward Lear, cheek by jowl with similarly organized horizontals by Camille Pissarro. The two works are chronologically close but otherwise light years apart.

Rachum's review is divided into four groups, each section accompanied by an informative yet succinct text, in Hebrew and English, that is so well designed that it immediately identifies the group she is talking about. First comes the language of abstract expressionism with the paint stroke being used as a means of highly personal expression (Pollock, Kline); then "matter painting" in which the material used (sand, epoxy torn canvas, assemblage, collage etc.) gives artists like Dubuffet, Tapes and Tumarkin a starting point for their inspiration. Then comes stain painting, in which oils, dyes or acrylics, generally the latter, are stained directly into unprimed canvas, bonding with its fibres rather than remaining separated from it by a coat of glue size and/or priming (Frankenthaler, Louis, even Arshile Gorky, etc.).

Finally there are "recent developments," thankfully not classed as "post-modernism" but showing how, since the mid-Sixties, painters have looked both forward and backward. Looking back to abstract expressionism is a lush colour by British-born Frank Auerbach painted in 1967, contrasted with Yehoshua Eliraz' marvellously different construction of white, painted canvas that stretches from wall to floor in a feat of engineering. Then there are "conventional" shaped canvases like that of Harvey Quaytman; and unstretched unframed linens tacked to the wall and often employed in geometrically related layers (Tamar Getter, Louis Cane) and using white chalk or aerosol sprays. One has to walk back to the Lear to realize how far we have come.

The show ends with an enormous "Logologie" by Dubuffet in which the colour overcomes its own flatness; and a small painterly square of paint by Robert Ryman

which is actually defined by the small red metal wall brackets that not only hold it up but are an integral part of the composition.

This show isn't about isms. It's about how concern for new surfaces and use of new materials can help bring them about. Apart from being beautifully laid out — the galleries have never looked better — it contains a number of effective works by Belgians, Frenchmen, Dutchmen, Spaniards and Americans whose work is fairly unknown here (Wagemacher, Cuixart, Lukin).

In a note of happy cooperation, several outstanding works have come from the Tel Aviv Museum. The most notable is a marvellous little Jackson Pollock. Observe that after all the drips have been flung around, Pollock has achieved the negative spaces by over-painting, blocking out parts of the pattern with carefully chosen opaque colour. There's nothing accidental about good art. (Goldmuntz and de Menasse Galleries, Israel Museum).

New appointments

WITH THE recent appointment of Dr. Martin Weyl as overall Director of the Israel Museum, Yonna Yapou, Curator for Classical Art, has been promoted to replace him as Chief Curator in charge of all departments in the Bezalel Section (which comprises art, Judaica, ethnology and ethnography). Stephanie Rachum becomes Curator of Modern Art (till 1945) and Suzanne Landau Curator of Contemporary Art (after 1945). Confirmed as Curator for Israel Art is Ygal Zalmona.

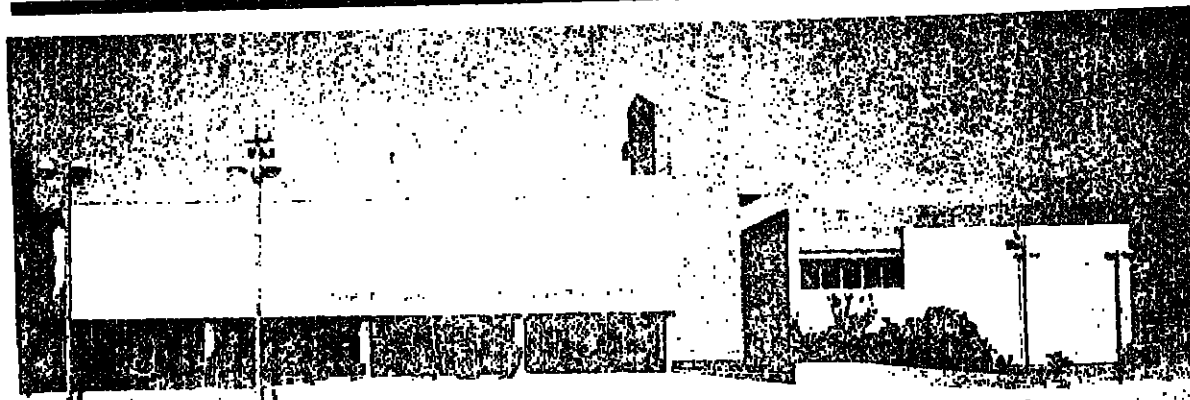
Meir Meyer, who remains Head of the Public Affairs Department, has now been appointed Vice-Chairman of the Museum. Yael Israel, who recently inaugurated the Ancient Glass, Pavilion, becomes Chief Curator of the Bronfman Biblical and Archaeological Museum.

Brandstatter Memorial

YEHOOSHUA BRANDSTATTER (1891-1975) was an extraordinary man. He came here from Poland in 1909 at the age of 18 to become a pioneer labourer at Sejera and later became a leading experimental cattle breeder. It was he, who persuaded the Habimah group to settle here and for a while served as theatre's manager. After the War of Liberation he established Israel's first film studios and became a producer. At age 72 he took up painting, making colourful naïve depictions, some symbolic, of landscapes of the Yishuv of his memory. These have been reproduced in full colour and in a handsome new book published privately by his widow Chilli Brandstatter and his son Amos Mokadi. A memorial show of his paintings is now on view at Ein Harod, until June 19.



Harung: Composition, 1960 ("On The Surface," Israel Museum).



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Jewish folklore. Committees of Friends of the Tel Aviv Museum were established in England, France, Belgium, Austria, Germany and America.

Built in 1909 on the sand dunes outside Jaffa, Dizengoff House was the only home of the Tel Aviv Museum until the Helena Rubinstein Pavilion was added as an annex in 1958 (Dizengoff continued to live in the house; he shared his living space with the exhibition halls until his death in 1936).

THE inaugural day was chosen to coincide with the opening of the First Maccabiah Games in Tel Aviv and the traditional "Adloyada" Purim parade.

The museum's inaugural exhibit occupied just 200 sq.m. of hall space. Funnily enough, it included miniature plaster casts of works by Michelangelo and Bernini. Artists included in the first exhibit were, Avni, Ben-Zvi, Blum, Gliksberg, Gutman, Hendler, Levanon, Lubin, Melnikoff, Paldi, Rubin, Schorr, Steimatzky, Tager, Ticho and Zaritsky. Europeans included Vlaminck, Ensor, Utrillo, Chagall, Lesser, Ury, Hana Orloff, Modigliani, Beckmann and Louis Corinigh.

Historical documents point to the strongly opposing positions of Dizengoff and Chagall. The former was not overly concerned with selectivity, while the latter stood adamantly opposed to including anything but the very best.

Because of this friction, Hermann Struck, a resident of Haifa at the time, was tapped as Dizengoff's main adviser and was consulted on every matter relating to the Museum before it became operational.

A second problem, one that still reverberates today, was the relationship between the Museum and the Association of Painters and Sculptors in Israel. The Association has traditionally requested greater autonomy over choice of artists to be included in the Israeli

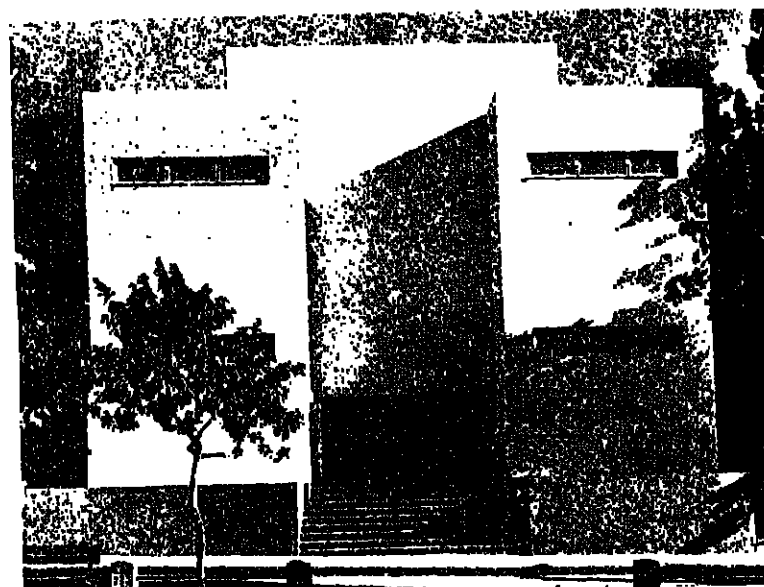
wing, participation in decision-making processes and more opportunities for group and solo exhibits by Association members. Today, the Museum has bounded ahead, while the Association remains unable to put its own Artists House in order.

In June, 1933, Dr. Karl Schwarz, former director of the Jewish Museum in Berlin, was appointed the Museum's first director. One of his first achievements was to establish a Department of Graphic Arts which, through his personal efforts, grew rapidly during the late '30s. By 1938 the Museum could claim 400 paintings, 90 sculptures and more than 6,000 drawings, watercolours and prints. The library, having opened that year under Schwarz's direction, contained 3,000 volumes.

In 1936, six months before Meir Dizengoff died, the architect Carl Rubin was commissioned to make extensive interior and exterior alterations at Bet Dizengoff. He enlarged the exhibition space to 400 sq.m. and created a facade that echoed the meeting of the Corbusier and Bauhaus styles.

THE Tel Aviv Museum has recently completed a thorough survey of historical documents and photographic material that places the early years of the Museum in proper perspective. Working on the project for more than a year, Tami Katz-Freiman, Director of the Museum Archives, rummaged through hundreds of files and thousands of letters, memos, invitations, minutes, clippings and catalogues as a prelude to organizing a full scale reference and index file related to the Museum's history.

The preliminary results have been prepared as a paper and will be published this month in the Museum's first Annual. A didactic exhibit "Dizengoff House, 1930-36" offers a look at the documents and information included in her research paper. (Tel Aviv Museum, Haifa Hall).



Dizengoff House in 1926 and 1936.

In the war years, between 1947 and '49, Haim Gamzu, then an art critic for a local newspaper, headed the Tel Aviv Museum.

Among the key figures in the development of the Tel Aviv Museum is Moshe Kanyuk, the Museum's first Secretary, who continued in his post for 31 years until retirement in 1962. Kanyuk also assumed the Directorship between various official appointments ('31-'33, '49-'52, '59-'62), and was also responsible for organizing the efforts, grew rapidly during the late '30s. By 1938 the Museum could claim 400 paintings, 90 sculptures and more than 6,000 drawings, watercolours and prints. The library, having opened that year under Schwarz's direction, contained 3,000 volumes.

IT WAS NOT until 1952 that Dr. Eugene Kolb was appointed the Museum's second official director, a post he held until his death in 1959. During Kolb's term the Museum's collections grew rapidly and a second floor was added to the building; the Helena Rubinstein Pavilion was also dedicated.

Kolb was an excellent judge of quality and sensitive to advanced trends in contemporary art. His support for the New Horizons group led by Zaritsky, Streichman, Mairovich and Stematsky and his involvement in the development of the group's philosophy and style, was invaluable.

Kolb's sympathetic attitude towards the many artists that poured into the country from Europe and via the general surge of immigration during the '50s, was also a great asset. The Peggy Guggenheim Grant for Abstract Art, the Museum's first important donation of post-war painting, was received during Kolb's reign.

After several years without professional leadership, the Museum invited Dr. Gamzu to return. He was Director from 1962 until his retirement in 1976.

Gamzu was responsible for expanding the Museum's international

collection, intensifying the exhibition calendar and establishing educational programmes. He created the positive atmosphere that led to the construction of today's modern premises in King Shaul Boulevard. Without Gamzu's devotion and tenacity — and clear vision — it might never have been built.

The present building boasts floor space of 12,000 sq.m. There are four huge exhibition halls, a print room, two auditoriums, a library, workshops, a cafeteria, offices, restoration facilities and a 5200 sq.m. sculpture garden. The Museum's work force had jumped from one (secretary) in 1932 to nine in '49, '64 in '59 and 127 today.

The day the Tel Aviv Museum moved to its new building on King Shaul Blvd. (April 19, 1971) an illing Gamzu began to release the reins and Marc Scheeps was appointed Director in 1976. Surrounding himself with a young group of vital young curators like Sara Breitberg-Semel, Nehama Guralnik and Micha Bar-Am, Scheeps quickly imposed his own brand of curatorial sponsorship. He insisted on showing avant-garde Israeli art and on bringing in important exhibits from abroad. But the attention and support paid to local talent has been his most important contribution.

In addition to expanding the Museum facilities into a full cultural institution, Scheeps has maintained excellent relations with Friends of the Museum both in Israel and abroad. His aim today is to secure for the Museum as many first rate works of art as possible, so that the permanent collection can sustain itself as an educational tool.

As envisioned 50 years ago by Dizengoff and Bialik, the Museum is at the nucleus of Tel Aviv's cultural life, providing concerts, films, lectures, educational facilities and of course a first class operation as an art museum.

Fount of Israel art

Gil Goldfine

TEL AVIV Museum's Jubilee is being marked with a comprehensive look at art in Eretz Yisrael of the 1920's, the true founding generation of Israeli art.

The last time the Tel Aviv Museum hung a show devoted to this period was in 1957 (under the directorship of Dr. Kolb).

Art created here between 1920 and 1930 flowered in a pluralistic atmosphere. Cezanne-cubist trends were as important as the Eastern European folk art style, or the boldness of the post-Impressionist and Expressionist art. Out of all these, many artists of the period created "orientalized" images of the mysterious East; "Little Tel Aviv;" and the landscape glorifying the Zionist dream. This special style has become synonymous with the period and is probably the only one that ever developed here as an independent national statement.

"The Twenties in Israeli Art" is devoted to paintings by 36 artists culled from 70 private collections (sculpture of the era found its outlet mainly in the erection of monuments and is described only in documented form).

The Twenties were fruitful years. Art proliferated, immigration was growing and Tel Aviv became the centre of commerce and ready money. At the close of the decade the Tel Aviv Museum became a reality, a partial answer to the needs of the art community. Frustrated at times by the policies of the Museum, which was founded to collect Jewish art from all over the world, the artists built a hut adjacent to the Museum. This alternate exhibition space was known as the *Tzrif*.

The 36 artists on show were, in the Twenties, mostly in their own twenties. Young impressionable and very much part of community life, they worked alongside businessmen, scientists, labourers and farmers, putting into their pictures the dynamic life style of the Yishuv.

A distinct advantage of this show is an opportunity to survey a full range of works by one artist. Nahum Gutman is represented in several styles, from his neo-Renoir nudes to the "Arabesque" figures placed in exotic landscapes. His portrait of Yocheved Ne'eman is solidly painted and so sound that it sits somewhere between Fayum and Di Chidio.

The dozen of the era, Reuven Rubin did portraits and semi-naive landscapes that captured the essence of life in 1925. A double portrait, composed around flattened, humorous images, has not been exhibited for many years and is from Esther Rubin's personal collection.

Strong works by Gliksberg point more and more to his influential position and importance as a central figure in Eretz Yisrael painting. He



Reuven Rubin: Self-portrait with Esther, oils, 1929.



Stora Tager: Young Girl, oils, 1924.



Nahum Gutman: Portrait of Yocheved Ne'eman, oils, circa 1924 (from "Art of The Twenties" at the Tel Aviv Museum).

was a marvellous draughtsman and a lover of the muted palette, akin to symbolist-expressionists like Schiele. Stora Tager must also be placed in the forefront of any list of prominent painters of the period. Her portraits are excellently painted and injected with defined personality and painterly vitality.

Imaginary, satirical and surreal animals, the hallmark of Paldi's mature oeuvre, are in contrast to several of his early formalist, heroic portraits and landscapes, none of which sustain the inventive power of the later works.

A surprising canvas by Litvinovsky, "Bride and Groom" (1925-27) is a mixture of Matisse, synthetic cubism and a spoonful of Eastern European folk art. Lubin's early experiments with analytical cubist canvases, in black, white and grey, are quaint searches for a new mode but distant from his true nature.

Representing the link with the next decade is the younger generation of painters which included Holtzman, Hendler, Streichman and Zaritsky, the latter painter of individual talent who has consistently stayed ahead of his peers.

Other familiar names: Castel, Avni, Tenne, Levanon, Mokady, Navon, Frenkel, Constant and Shemi.

Different strokes

Meir Ronnen

"ON THE SURFACE" is an object-lesson in how a museum should use local holdings to present an aspect of the march of art history. Israel Museum Curator Stephanie Rachum took as her starting point the fact that for four centuries, European painting was smooth surface, until the Impressionists came along with a new idea of what paint surface and finish should be. Paint, previously largely a means to an end, now had a value in itself (though, truth to tell, paint quality and brush stroke quality had begun to make itself felt long before then). It rose from the surface.

This thoughtful and impressive show opens with a painting of Bethlehem by Britain's Edward Lear, cheek by jowl with similarly organized horizontal by Camille Pissarro. The two works are chronologically close but otherwise light years apart.

Rachum's review is divided into four groups, each section accompanied by an informative yet succinct text, in Hebrew and English, that is so well designed that it immediately identifies the group she is talking about. First comes the language of abstract expressionism with the paint stroke being used as a means of highly personal expression (Pollock, Kline); then "matter painting" in which the material used (sand, epoxy torn canvas, assemblage, collage etc.) gives artists like Dubuffet, Tapes and Tumarkin a starting point for their inspiration. Then comes stain painting, in which oils, dyes or acrylics, generally the latter, are stained directly into unprimed canvas, bonding with its fibres rather than remaining separated from it by a coat of glue size and/or priming (Frankenthaler, Louis, even Arshile Gorky, etc.).

Finally there are "recent developments," thankfully not classed as "post-modernism" but showing how, since the mid-Sixties, painters have looked both forward and backward. Looking back to abstract expressionism is a hucious sludge of impasto and rich colour by Britain's Frank Auerbach painted in 1967, contrasted with Yehoshua Eli'az' marvellously different construction of white painted canvas that stretches from wall to floor in a feat of engineering. Then there are "conventional" shaped canvases like that of Harvey Quaytman; and unstretched unframed linens tacked to the wall and often employed in geometrically related layers (Tamar Getter, Louis Cane) and using white chalk or aerosol sprays. One has to walk back to the Lear to realize how far we have come.

The show ends with an enormous "Logologie" by Dubuffet in which the colour overcomes its own flatness; and a small painterly square of paint by Robert Ryman

which is actually defined by the small red metal wall brackets that not only hold it up but are an integral part of the composition.

This show isn't about isms. It's about how concern for new surfaces and use of new materials can help bring them about. Apart from being beautifully laid out — the galleries have never looked better — it contains a number of effective works by Belgians, Frenchmen, Dutchmen, Spaniards and Americans whose work is fairly unknown here (Wagemacher, Cuixart, Lukin).

In a note of happy cooperation, several outstanding works have come from the Tel Aviv Museum. The most notable is a marvellous little Jackson Pollock. Observe that after all the drips have been flung around, Pollock has achieved the negative spaces by over-painting, blocking out parts of the pattern with carefully chosen opaque colour. There's nothing accidental about good art. (Goldmintz and de Menasse Galleries, Israel Museum).

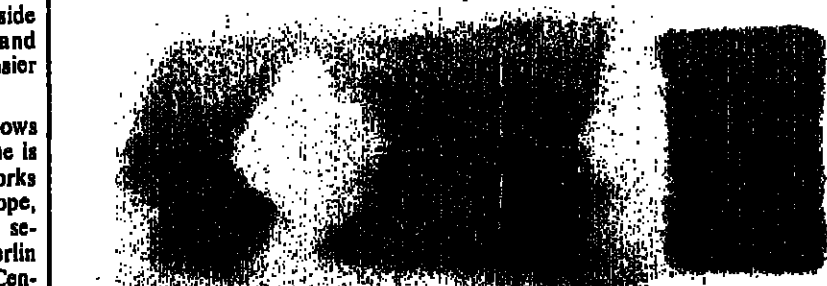
New appointments

WITH THE recent appointment of Dr. Martin Weyl as overall Director of the Israel Museum, Yonna Yapou, Curator for Classical Art, has been promoted to replace him as Chief Curator in charge of all departments in the Bezalel Section (which comprises art, Judaica, ethnology and ethnography). Stephanie Rachum becomes Curator of Modern Art (ill 1945) and Suzanne Landan Curator of Contemporary Art (after 1945). Confirmed as Curator for Israel Art is Ygal Zalmona.

Meir Meyer, who remains Head of the Public Affairs Department, has now been appointed Vice-Chairman of the Museum. Yael Israel, who recently inaugurated the Ancient Glass, Pavilion, becomes Chief Curator of the Bronfman Biblical and Archeological Museum.

Brandstatter Memorial

YEHOSHUA BRANDSTATTER (1891-1975) was an extraordinary man. He came here from Poland in 1909 at the age of 18 to become a pioneer labourer at Sejera and later became a leading experimental cattle breeder. It was he who persuaded the Habimah group to settle here and for a while served as that theatre's manager. After the War of Liberation he established Israel's first film studios and became a producer. At age 72 he took up painting, making colourful naive depictions, some symbolic, of landscapes of the Yishuv of his memory. These have been reproduced in full colour and in a handsome new book published privately by his widow Cilli Brandstatter and his son Amos Mokady. A memorial show of his paintings is now on view at Ein Harod, until June 19.



Hartung: Composition, 1960 ("On The Surface," Israel Museum).

AN ALL-TOO-FAMILIAR signal of the approach of summer is the buzz of a mosquito in the bedroom at night. In recent years many of us have won the mosquito war by using an inexpensive electrical device which slowly burns a chemical tablet, thus releasing a vapour that kills or repels these insects.

This year, however, the Health Ministry seems to have come out on the side of the mosquitoes by issuing a warning that we should not use this device, or any other pesticide, while there are people in the room. Distributors of such products have been given until July 1 to revise their printed instructions and make it clear that these vapourizing tablets should be activated only in empty rooms, which should then be aired out before people enter them.



This also applies to the anti-insect spirals which are ignited with a match and burn slowly, also giving off a chemical smoke.

At the moment a great deal of confusion exists in the marketplace, because some products already contain the new stricter instructions while others do not; and some appear to have conflicting directions on their boxes and in the new regulations inside. Some brands of the electrical device even have a picture of a sleeping infant on the box, which implies a usage contrary to that currently approved by the ministry.

WHAT HAPPENED this year? There has been no change in the formula of these products, nor any new discovery about the potential dangers of bioallethrin, which is their active ingredient. However, a Health Ministry committee headed by toxicologist Dr. Emil Weisenberg, reevaluated the situation around the world and decided to adopt the stricter position of the U.S.'s Environmental Protection Agency, which is the governmental body regulating all pesticides there. Israel decided to be "on the safe side," Weisenberg told me, since the long-range effects of being in a room for hours with this chemical in the air are unknown. In previous years, the ministry simply said a window must be left open when these products are used. "Obviously, there is no absolute or immediate danger; or we would not permit their use at all," Weisenberg said. He is head of the Health Ministry's Institute for the Control and Regulation of Medical Substances in Israel. He said that Israel has not carried out its own tests of the potential hazards of bioallethrin vapourizing tablets, but relied on the American research on the subject.

Weisenberg pointed out that his committee did not go into the question of the effectiveness of the vapourizing devices if they do not burn when people are in the room, as this is not the ministry's business. The Pharmaceutical Department says some dozen such products have been licensed for sale in Israel — mainly imports from Europe. Computing Ltd. of Be'er Sheva, who import one of the most widely available of these electrical devices — Geo Electro-Insektenfrei, from Germany, which is assembled here, doubts that it will do its job

Song of summer

MARKETING WITH MARTHA

satisfactorily if extinguished before people enter a room.

A spokesman for this firm said the effect of the tablet probably lingers a couple of hours, even with the windows open, but he did not think it would give the full night's protection envisaged by the manufacturers who intended it to be left burning all night. He said that in Germany, Switzerland and other European countries, health regulations permit all-night burning of these devices. Geo Electro-Insektenfrei sells for around IS170, and comes with 20 tablets. A box of refills costs IS59 in Tel Aviv pharmacies.

ANOTHER popular brand, Vape, made by Fumakilla Italia, could be found in Tel Aviv last week for around IS240, with 30 tablets. The boxes I saw did not have the new stricter instructions, though the Geo Electro brand already did.

Bengal is one of the available brands of Italian-imported mosquito coils which are lit with a match and give out a perfumed smoke for eight hours. The ministry says the same rules apply to these — they should not be used when there are people in the room. However, in a garden or an open patio, it would be all right to burn either type of vapourizing device, the Pharmaceutical Department said in answer to my query.

FIVE YEARS ago I visited Southern California in summer and wrote about the gracious life-style, with private swimming pools and whirlpool baths. As with most other things American it was only a matter of time before these things appeared in Israel.

Because private pools and suchlike are limited-market items in this country today, I did not undertake a full-scale survey of the available products and their comparative prices. But it was instructive to get an indication of what is available here. The majority of us, who live in urban flats, can just observe the trends as curious, or envious, bystanders.

People who live in penthouses sometimes wonder whether they can build a swimming pool on the roof. The pool construction companies I called said this is structurally inadvisable or impossible, unless it is done when the apartment is being built. In any case, nothing of the sort should be considered without consulting qualified civil engineers, preferably those who designed the structure. What can be placed on roofs are shallow wading pools for children (which are big enough for parents to cool off in), or the newly-popular whirlpool tub, also known as a Jacuzzi.

HOMEOWNERS WITH a yard can begin to think of using part of it for a pool.

The smallest pool for swimming that I could find was a round one five-and-a-half metres across. Pool salesmen tend to quote prices in dollars and the range I heard was from roughly \$3,000 for an above-ground pre-fab to \$30,000 for a large, tile-lined cement pool dug into the ground, which at today's exchange rate means IS63,000 to IS630,000. These prices include in-

stallation, pumps, filters, cleaning equipment, and a starting supply of chemicals. There are many possibilities between the cheapest and the costliest.

YORAM ARIELY of Summertime, in Ramat Hasharon, gave me a survey of the various types of home pool. "Summertime is the only importer of above-ground swimming pools, which are the least expensive by far," he said. They are also sometimes the best answer in those parts of the country which have "heavy earth," which is prone to shift and may cause problems with in-ground pools.

One disadvantage of a pre-fab above-ground pool is that you lose the pleasure of sitting around the pool and gazing at the water; also, it is not as aesthetically as an ordinary pool. It is feasible to add a sitting deck at the water level, but this would greatly increase the cost. In the U.S. you are most likely to see above-ground pools in working-class neighbourhoods.

Another drawback of the above-ground pool is that it has a uniform depth — 1.22 metres in the ones which Summertime imports from Coleco, a Canadian firm. About chest-level for an adult, this is deep enough to swim in, but not for diving. It may be too deep for small children, but you don't have to fill it to the top.

Still, the low cost of these pools (from \$3,000) may attract customers who could not otherwise consider one at all. The largest of these at Summertime, an oval-shaped pool that measures 12.5 by 4.60 metres, sells today for \$6,300 (IS132,300). It has galvanized steel walls with a vinyl liner. Prices cover installation and the necessary maintenance equipment including pump and filters.

ONE MIGHT assume that above-ground pools can be disassembled in winter to free the yard for other uses, but Ariely tells me this would be too complicated to be worthwhile. Most people simply cover their pools in winter.

I was also surprised to hear, from virtually everyone in the pool business, that you almost never have to change the water in a home pool, provided that you use chemicals to maintain the proper pH-factor; the balance between acidity and alkalinity, and that you keep it clean as directed. There are pools here that have not been emptied in four or five years, though water was added to replace what had evaporated.

Once you decide to dig an in-ground pool, you have to be prepared to pay double or more. Summertime offers two types — the cheaper of which is also a pre-fab imported from the U.S., with extra-strong galvanized steel walls and a vinyl liner. With the digging work, a pool of approximately 6 by 12 metres would cost between \$10,000 and \$15,000 (IS210,000 and up), and would take about three weeks to construct. Smaller sizes of this kind of pool are also available.

For those who can afford it, Summertime also deals in cement-poured in-ground pools, with ceramic tile interiors, but warns that these take several months to build

and cost around \$30,000 if large-sized. Expenses can be cut by using a latex-based paint instead of ceramic tiles for the interior finish, but it has to be painted every year or so.

Different elements of the pools and their accessories are guaranteed by Summertime for different periods of time. Ariely says pool-owners should expect to spend a couple of hours a week using the various pieces of equipment — to clean the surface with a skimmer, clean the filter, vacuum the bottom and add chemicals. Alternatively, Summertime will service the pool for the equivalent of \$100 a month (about IS2,100).

Although it has stopped importing them, Summertime still has a small stock of U.S.-made vinyl round wading pools for children, about 0.5 metres deep and 2.40 to 3 metres in diameter, at IS1,500 and IS2,000.

Its next-door neighbour in Ramat Hasharon, Riviera (which has its main branch in Ra'anana), offers Israeli-made fibreglass wading pools in various sizes and shapes. Prices range from IS3,500 to IS8,000.

THERE IS also a growing interest and import trade in whirlpool baths, also known as spas or jacuzzis, for indoor or outdoor use. These are tubs which give a relaxing massage through a system of air bubbles and water jets. They come in various



sizes, the smallest of which is for one person, the largest for eight. The water is supposed to be heated to 36°C or higher.

Summertime imports its whirlpool baths from Scandi-Spa of Denmark, and their price range is \$1,500 to \$10,000 (IS31,500 to IS210,000). They are made of fibreglass and acrylics, with an electric heating element and motor. They can replace a bathtub or be located elsewhere in the home, such as a basement, yard or rooftop.

ONE OF THE major swimming-pool construction companies in Israel, for commercial and domestic use, is Maybar, which may be better known by its former name, Israpool. It is a partnership between Kibbutz Yizrael and some private individuals. Its main sales office for pools and related equipment is at Beit Merkazim, a new building in the industrial zone of Herzliya Pituah. It claims to be the biggest firm in the pool-building field today.

Maybar will build in-ground pools of almost any size or shape, from poured cement and building blocks. The lining is a heavy-duty PVC called Delfol, from Germany, with a felt underlay. Kibbutz member Izzy Levitan told me a 7 by 10 metre pool, today would cost about \$20,000 (\$420,000) and would take up to a month to construct. The price includes all the necessary pumping, filtering and cleaning equipment — which the firm also sells separately.

Maybar gives a five-year guarantee on its pools. The depth is generally graduated from 80 centimetres to 2.5 metres, with the possibility of a diving board. Smaller, and hence somewhat cheaper, pools are also available, but Maybar will



Perhaps the most fascinating gadget at Maybar is a South African-made robot for pool cleaning, called the Hussler. This electrical vacuum cleaner crawls all around the floor and walls of the pool by itself, and spares the pool-owner most of the effort of maintenance. It is recommended that the robot be put into the pool overnight, every second night; all the owner needs to do is add chemicals at the proper intervals.

HOMEOWNERS interested in a private pool should consult the Golden Pages, where they will probably be surprised at the number of listings, especially in the central part of the country. There is even a company in Tel Aviv, Altan Ltd., which offers aluminium pools; while Fox in Sayoon builds tennis courts as well as pools.

Visitors to the current "Modern Living 1982" exhibition at the Tel Aviv Fairgrounds will find displays from some of the pool-building companies. Summertime is there, Maybar is not. The fair runs through next Saturday evening.

ONE MUST apply to one's municipality for a licence before building a back-yard swimming pool.

Also, owners of private pools should know that they may be held legally responsible for injuries to persons in their pool. They should see to it that their home insurance policy includes third-party liability for the pool. This is very important. There is some legal responsibility even in cases of persons illegally trespassing on one's property, and of domestic animals which might fall into a pool.

IT MIGHT NOT be everybody's idea of light summer reading, but some people might be interested to know that volume two of a paperback handbook on *Salemanship* by Shulamit Levy, a veteran Shekem executive, has just been put out by the Ministry of Labour and Social Betterment's Training and Manpower Department.

It is in fairly simple Hebrew and might be useful to teenagers and others taking summer jobs in selling for the first time, as well as to anyone interested in salesmanship as a profession. It is distributed through the Teaching Aids Institute, 119 Ibn Gvirol, Tel Aviv, tel. 03-223711, at the subsidized price of IS27.60.

I CONTINUE to get letters about house-painters who use drop-cloths and/or clean up after themselves. An Australian immigrant home decorator who does both is Aryeh Cass, who works in the Sharon Valley area and can be reached at Moshe Beit Halevi, Emek Hefer, Mobile Post Lev Hasharon.

A satisfied customer in Hadera wrote me about a Hebrew-speaking painter and repairman who cleans up as he works: Moshe Zilani, tel. 063-32876.

Martha Melus

The Weekend Dry Bones

THE NO-PARTY SYSTEM!

ANOTHER GON'T CRISIS THIS WEEK AND ONCE AGAIN THE OUTCOME IS DECIDED BY A FEW M.K.S!... WHY?!



THE MAJOR PARTIES HATE EACH OTHER SO COALITIONS MUST BE FORMED BETWEEN ONE OF THE BIG PARTIES...



"AND A NUMBER OF THE TINY FRINGE PARTIES!"



TO DO THIS, THE "RULING" PARTY SURRENDERS TO THE DEMANDS OF THE MINORITY FRINGE IT DEPENDS ON!



THE VOTE OF A "MAJORITY" KNESSET MEMBER BECOMES UNIMPORTANT, AND...



...THE VOTE OF EACH "MINORITY" M.K. BECOMES CRUCIAL.



IS THERE NO WAY OUT OF THIS BIND?!



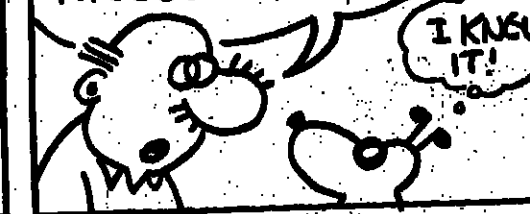
THERE IS!



UNDER THE DRYBONES NO-PARTY SYSTEM:



POLITICAL PARTIES WOULD BE BANNED FROM PRESENTING OR ENDORSING CANDIDATES FOR KNESSET!



THE KNESSET WOULD THEN BE COMPOSED OF 120 ONE-MAN FACTIONS...



AND MOST OF THEM WOULD BE LIKE MOST OF US... SINCE MOST OF US HAD VOTED FOR MOST OF THEM!



AND MOST OF THE TIME, THE KNESSET WOULD DO WHAT MOST OF US WANTED!...



"AND M.K.S WHO REPRESENTED 3% OF THE ELECTORATE WOULD HAVE 3% OF THE POWER..."



AND NOT MOST OF IT!



SIMPLE...HEY?

